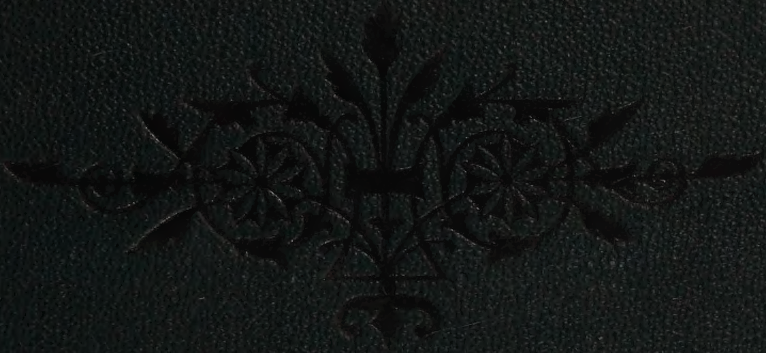

ALBUM WEEDS

OR

HOW TO DETECT FORGED STAMPS

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ALBUM WEEDS;

OR,

HOW TO DETECT FORGED STAMPS.

DEDICATED, BY PERMISSION,
TO
His Royal Highness the Prince of Wales, K.G.

BY THE
REV. R. B. EARÉE,
RECTOR OF MISERDEN, CIRENCESTER.

THIRD EDITION, REVISED AND ENLARGED.

VOL. I.
COUNTRIES FROM A TO L.

STANLEY GIBBONS, LIMITED.
HEAD OFFICE:
391, STRAND, LONDON, W.C. (OPPOSITE HOTEL CECIL).
CITY BRANCH: 97, GRACECHURCH STREET, E.C.
AND 198, BROADWAY, NEW YORK, U.S.A.

Dedication.

TO HIS ROYAL HIGHNESS

THE PRINCE OF WALES, K.G.

SIR,

THE REMEMBRANCE OF MANY KINDNESSES RECEIVED,
AT VARIOUS TIMES,
FROM DIFFERENT MEMBERS OF THE ROYAL FAMILY,
AND THE KNOWLEDGE OF THE INTEREST TAKEN BY YOU
IN ALL MATTERS CONNECTED WITH PHILATELY,
EMBOLDENED ME TO ASK YOUR ROYAL HIGHNESS
TO ACCEPT THE DEDICATION OF THIS WORK;
AND I NOW BEG TO OFFER TO YOUR ROYAL HIGHNESS
MY RESPECTFUL THANKS
FOR THE HONOUR DONE TO ME.

I AM,

YOUR ROYAL HIGHNESS'S MOST OBEDIENT SERVANT,

ROBERT B. EARÉE.

Miserden Rectory,
November, 1905.

PUBLISHERS' INTRODUCTION.

IN 1893 we issued the Second Edition of *Album Weeds*, by the Rev. R. B. Earée, and that edition was sold out by about 1900.

We then arranged with Mr. Earée for a Third Edition, which was commenced in 1901, and proceeded slowly, until the great fire at our Printers'; this delayed us for nearly two years, as, when their works were rebuilt, we had to devote all our attention to printing new stocks of Albums, Catalogues, etc., and *Album Weeds* had to be put on one side.

Mr. Earée—who had the use of our large collection of forgeries—has been engaged on this new edition for over three years; and seeing that the complete book would run to so large a volume as to be too heavy and cumbersome, we have decided to publish it in *two* separate volumes.

This—the first volume—contains a careful and accurate description of all the forgeries known to Mr. Earée, in countries, from A to L, alphabetically arranged.

We have to express our most hearty thanks to many collectors and dealers, who have kindly assisted Mr. Earée in his most laborious work.

STANLEY GIBBONS, Ltd.

391, Strand, London,
January, 1906.

PREFACE

TO THE THIRD EDITION.

IN presenting to the philatelic public this third edition of *Album Weeds*, I feel that I am, at the same time, in all probability, taking leave of my readers; for it is hardly likely that I shall be able to undertake another edition; the task being such an extremely heavy one. In the thirteen years which have elapsed, since the second edition was published, very many new forgeries have come to my notice, and they will be found duly dissected. The great increase in the size of this work, caused by the inclusion of all these new counterfeits, necessitates its division into two volumes. I regret this; but, as a single volume, the book would have been too large to handle with comfort.

If the critics should be inclined to remark upon the absence of literary "style," and the apparently needless repetition of words and phrases, I would ask them to bear in mind that I have, throughout, had to keep before me the necessity of making clear the difference between genuine and forged, and of avoiding all possibility of a double meaning to any sentence. It is no easy matter to take a genuine stamp, of which there are, we will say, ten different forgeries, and to describe that stamp in such a manner, as to bring in *all* the points of difference between it and each one of the ten counterfeits. Yet this is the task which I have continually had to undertake, during the three years that this edition has cost me; and must offer it as an excuse for literary shortcomings.

Those of my readers who possess the second edition, will probably notice that the present edition is, practically, a new book; for naturally, the addition of any forgery not hitherto described has necessitated the complete re-writing of the description of the genuine.

Some of the dissections may seem to be needlessly long and elaborate. In such cases, the counterfeit has been, as a whole, a very good copy of the genuine, but with a number of minute discrepancies, in various parts of the design. Also it must be remembered that, to give one single test is hardly ever sufficient; for, as soon as that particular test is pointed out, the forgers take care that the postmark shall accidentally (?) fall upon that test, and obliterate it.

My thanks are due to A. B. Kay, Esq., Mr. C. Nissen, and Messrs. Whitfield King and Co., for forgeries included in this edition; and also to my publishers, for the loan of many hundreds of rare stamps, which are not contained in my own extremely modest collection. I am also indebted to Mr. E. Heginbottom, for a number of notes of postmarks.

If this my latest, and probably last effort helps, in any way, to diminish the sale of forgeries, and to eliminate the worthless weeds from the collections of my young friends, I shall feel that I have not altogether laboured in vain.

ROBERT BRISCO EARÉE.

MISERDEN RECTORY,
CIRENCESTER,
November, 1905.

INDEX.

PAGE
Afghanistan . . . 1
Alsace . . . 11
Amoy 13
Angola 13
Anjouan 15
Antigua 15
Antioquia . . . 16
Argentine 20
Austria 37
Austrian Italy . . . 50
Azores 51

Baden 56
Bahamas 63
Bangkok 67
Barbados 68
Basle (see Switzerland, Vol. II.) .
Bateke 71
Baton Rouge (see Confederate States)
Bavaria 72
Belgium 78
Bénin 79
Bergedorf 81
Bermuda 92
Bolivar 96
Bolivia 99
Brazil 104
Bremen 122
British Bechuanaland . . 142
British Columbia . . . 143
British East Africa . . . 147
British Guiana . . . 147
British Honduras . . . 168
British Levant (see Great Britain)
British South Africa . . 172
Brunswick . . . 173
Buenos Ayres . . . 190
Bulgaria 201

PAGE
Cabo Delgado . . . 203
Cabul (see Afghanistan) . .
Canada 203
Cape of Good Hope . . 206
Carlist Stamps (see Spain, Vol. II.)
Ceylon 219
Charleston (see Confederate States)
Chili 231
Chinese Locals (Chefoo, Chingkiang, Chungking, Hankow, Ichang, Kewkiang, Tientsin, and Wuhu) . . . 234
Colombia 234
Confederate States . . . 279
Cordoba 300
Corrientes . . . 302
Costa Rica . . . 304
Cuba 308
Cyprus 321

Danish West Indies . . 323
Danube Steam Navigation Co. . 325
Deccan 328
Denmark 332
Dominica 337
Dominican Republic . . 338
Dutch Indies . . . 344

Ecuador 347
Egypt 351

Fiji Islands . . . 363
Finland 370
France 379
Franz-Joseph-Land . . . 385
French Colonies . . . 385

Gambia 388
Geneva (see Switzerland, Vol. II.)

PAGE
German China . . . 391
German Empire . . . 391
Germany (Thurn and Taxis) . 393
Gold Coast . . . 397
Granada Confederation (see Colombia) . . .
Great Barrier Island . . 398
Great Britain . . . 400
Greece 414
Grenada 416
Guadalajara . . . 419
Guatemala . . . 424
Gwalior 429

Hamburg 431
Hanover 452
Hawaii 461
Hayti 492
Heligoland . . . 493
Holland 496

PAGE
Honduras 499
Hong Kong . . . 502
Hungary 504
Hyderabad (see Deccan) . .

Iceland 505
India 507
Ionian Islands . . . 511
Italy 513

Jamaica. 525
Japan 526
Java (see Dutch Indies) . .

Knoxville (see Confederate States)

La Guaira 543
Liberia 545
Livonia 560
Lübeck 562
Luxemburg 579

TECHNICAL NOTES.

THE following notes, explanatory of the technical terms used in this book, in connexion with paper, watermarks, modes of printing and perforation, may be useful to young collectors.

PAPER.

Laid. This shows parallel, vertical, or horizontal lines, laid close together, generally crossed by other lines, an inch or more apart. Note-paper and thick envelopes are generally laid.

Wove. This has no lines. Sometimes there is a very regular grain, as in our old green ½d. newsbands; sometimes the paper looks somewhat mottled; but very often there is no particular grain to be seen. The lines of the laid paper, and the graining of the wove, are caused by the pattern of the meshes in the wire-gauze which receives the fluid pulp, and strains out the water from it. This book is printed on wove paper.

Bâtonné. This is watermarked by lines, some distance apart, intended as a guide for writing. What we call "foreign note-paper" is an example.

Laid bâtonné. In this, the spaces between the above-mentioned lines are filled in with thinner lines, close together. Guadalajara is an example.

Wove bâtonné. The spaces between the laid lines are plain. Poonch has used this.

Quadrillé. This paper has lines some distance apart, as in *bâtonné*, but with another set of lines crossing them. If the lines in one set are farther apart than in the other, it becomes *oblong quadrillé*. Guadalajara has used this.

Pelure. This is an exceedingly thin wove paper. Some scarce New Zealand stamps are printed on this.

Ribbed. This, I think, explains itself. I do not know how it is produced, but fancy it is probably passed through finely-corrugated rollers. Austria, New South Wales, etc., have used this paper. N.B.—A *very* thin stamp, stuck on an envelope of ribbed paper, often appears to be itself ribbed, until removed from the envelope.

Dickinson. In this paper, named after the inventor, silk threads are incorporated in its substance, during manufacture. Our own Mulready envelopes and covers, and the early embossed envelopes, and the first 10d. and 1s. stamps, are examples, but there are many others.

Granité. Silk threads are also used in this, but, instead of being continuous lines, the silk (of various colours) is finely chopped up, and mixed in the pulp. Austria, Switzerland, etc., have used it.

Burelé. I put this here for convenience' sake, but it has nothing to do with the manufacture of the paper, and simply signifies a more or less elaborate network, printed on the face or back of the stamp. On the face, some of the early Denmarks and Hanoverians, and on the back, some of the Mexicans and Queenslands are examples.

WATERMARKS.

These used to be formed by pieces of wire or metal, technically called "bits," which were either woven into, or fastened upon, the wire gauze on which the paper pulp was strained. Except in hand-made paper, the "bits" have been discarded in favour of the "dandy-roll"—a roller with the desired watermark many times repeated in relief on its surface, which impresses the said watermark in the paper while it is still quite soft. In either case the result is the same, *i.e.*, it leaves the design, or pattern, *thinner* than the rest of the paper, so that it shows as a sort of transparency when held up to the light. The Crown watermark of our black 1d. is the earliest example.

Impressed watermark. This is simply an embossed design, done on the finished paper, and not while it is soft. Egypt and Switzerland are examples. It is, of course, not a true watermark in the proper sense of the word. The forgers have imitated some of our Colonial watermarks in this way, as will be found under Ceylon, Gambia, etc.

MODES OF PRINTING.

I have invariably named the mode of printing of both genuine and forged stamps of every country; and it is very important that collectors should be able to distinguish between the modes.

Lithography. The design is drawn directly on the stone in lithographic ink, or else it is engraved on a block, and impressions from the block are printed on "transfer-paper" in lithographic ink, and then transferred to the stone. After this, the uninked part of the stone is slightly etched, or eaten away by acid gum. It is then sponged with water, which does not touch the greasy, lithographic ink, but wets the rest of the stone. While wet, the ink-roller is passed over the stone; it sticks to the ink, but does not touch the wet stone. The design comes off flat on the paper, showing neither lines impressed in it, nor lines of ink standing up from the surface. It is usually very easy to tell a lithographed stamp from an engraved one. The early Hungarians were first issued as lithographs, then as engravings. The Mexican stamps, with head of the unfortunate emperor, also exist in both styles.

Épargne, or **typograph.** The parts of the design which are to print are in relief, while all the rest is cut away. Thus the roller inks all the standing-up portions, and leaves the hollows untouched. A *wood-cut* is really an *épargne* engraving, done in wood, instead of metal; and an *electrotype cliché* is an electrotyped reproduction, in copper, of an *épargne* engraving. In this mode of printing, the coloured lines are more or less sunk into the paper by the action of the press, while the white parts often appear slightly embossed, for the same reason. The majority of the current Colonials, and the current stamps of our own country, are examples of *épargne.*

Taille-douce, copper-plate, or **line-engraving.** This is exactly the opposite of *épargne*, for every line that is to print is cut down into the metal, and the parts which are not to print are left untouched, and polished. The ink is rolled on to the plate, which is then wiped clean (more or less!), leaving all the hollows full of ink. The heavy pressure of the machine forces the paper to pick up, as it were, the ink out of the hollows of the design, and the lines are left standing up in little ridges or masses of ink, on the surface of the paper. All the stamps of the American Bank-Note Co., and many others, are printed in this way, and our own old black 1d. is the earliest example. To my mind, it is by far the most beautiful mode of printing, as the very finest lines can be produced; but it is costly, and the plates, unless made of steel, very soon deteriorate, and require "retouching," as in the case of our first red 1d. stamps.

Photo-mechanical printing. This includes the Collotype (or Heliotype), Woodburytype, half-tone, etc., etc. They are all essentially *copying* processes, and are, therefore, useful only to the forgers, and to the printers of monographs on stamps, etc. Chromated gelatine is the basis of them all, but I think I need not take up my publishers' space and the reader's time in describing any of these processes. The illustrations of the London Philatelic Society's *Oceania* are examples.

PERFORATION.

The gauge of the perforation is always counted in a length of two centimetres, and *not* along the whole length of a stamp; so that *all* stamps perforated by the same machine will gauge the same, irrespective of size. Thus our little old ½d. stamp, and our big 5s., will both be found to gauge 14. In compound perforation, the needles for the vertical rows of holes are not the same distance apart as those for the horizontal rows. Compound perforations are always measured first at the top (or bottom), and then at the sides. For instance, a gauge given as "perf. 14 × 12½" means that the top and bottom of the stamp have fourteen holes to the two centimetres, and the sides only 12½ in the same distance.

Pin-perforated. This is when more or less circular holes are made, without any of the paper being removed. If the reader will put a sheet of paper in a sewing-machine, with an unthreaded needle, and then work the treadle, he will have a very good idea of this sort of perforation. Some of our early Colonials (Trinidad, for instance) are examples.

Machine-perforated. The ends of the needles are cut off square, and fit into holes in a plate, so that, when the sheet of paper is laid on the plate, the needles punch tiny circular discs out of the paper, instead of pushing the fibres aside.

Rouletting. This may originally have been effected (as the name seems to imply) by a sort of spur-wheel; but it is now invariably done by what is called "perforative rule." "Rule" is the printer's name for thin pieces of brass, type-high, with the edge plain (————) or dotted (……………). "Perforative rule" has the edge very sharp, and notched at regular intervals. It is rather more than type-high; so that, when the platen of the press comes down, the sharp edges pierce a line of short cuts, right through the paper. Stamps may be either plain roulette, or rouletted on coloured lines.

Plain roulette. In this mode, the perforative rule is set up separately, so that two operations are required. The stamps are first printed in the ordinary manner, and then the sheet is laid on the forme containing the uninked rule, so that, when the press is worked, the cuts are made dry, *i.e.*, not coloured. The earliest rouletted stamps of Thurn and Taxis and of Luxemburg are examples.

Rouletted on coloured lines. In this style, the perforative rule is set up round the *clichés*. When the ink-roller is passed over the plate, it inks the rule, as well as the *clichés*; so that, when the press is worked, the rule prints a series of short dashes, or hyphens, round each stamp, with a cut along the centre of each dash. The second rouletted issues of Thurn and Taxis and of Luxemburg are examples.

Perçé en arc. Here the cuts of the rule are curved (semicircular), instead of being straight. When torn apart, one edge looks as though machine-perforated in the usual manner, while the other edge has a row of little scallops. Some of the Hanoverian and other old German stamps are examples.

Perçé en scie. The sharp edge of the rule must evidently be zigzagged in this perforation, for the edges of a stamp, when separated from its neighbour, look like the teeth of a very fine saw.

Oblique roulette. If each alternate line of the *perçé en scie* were removed, it would leave a set of oblique or sloping cuts. This is a very unpractical sort of perforation ; and, in separating the stamps, the oblique cuts have a habit of tearing further than was intended. Some of the 1867 stamps of Tasmania are perforated in this style.

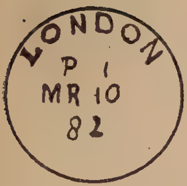
Perçé en pointe. This is like the *perçé en scie*, but a good deal coarser. Some of the stamps of La Guaira are examples.

Perçé en serpentine. The edge of the rule is waved ; thus making a perforation like the teeth of a saw, but with their points rounded, instead of sharp. Finland is a good example.

Perçé en losanges. This is like the *perçé en pointe*, but the points of the cuts do not join each other one side, so that in an unseparated pair of stamps, the said cuts look like a succession of the letters vvvv, close together, but not touching.

Rouletted in half-squares. In this style, each cut is three sides of a square, so that the edges of a separated stamp appear like a row of tiny battlements. The only example that I can remember is Denmark, some of the small, square stamps being perforated in this manner.

ILLUSTRATIONS OF POSTMARKS.



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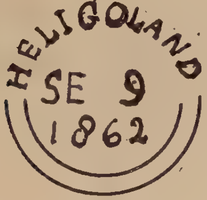

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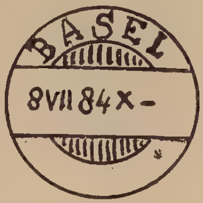

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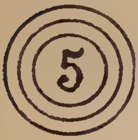

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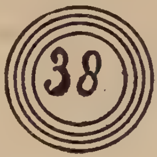

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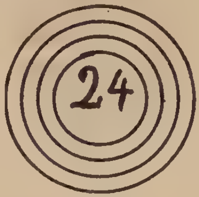

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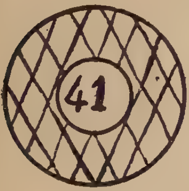

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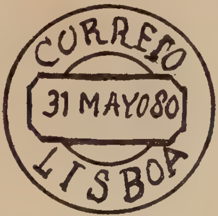

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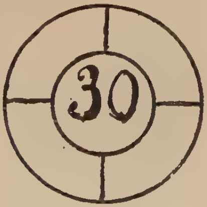

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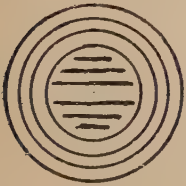

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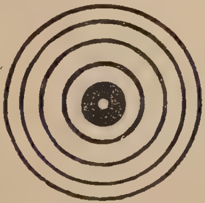

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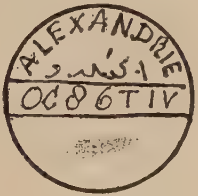

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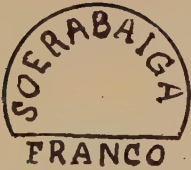

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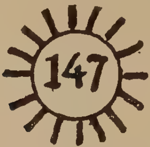

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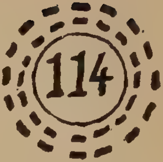

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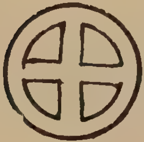

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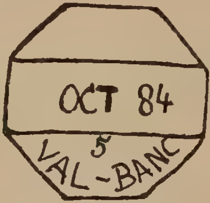

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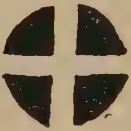

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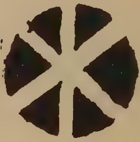

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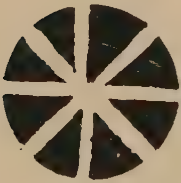

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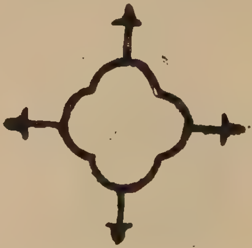

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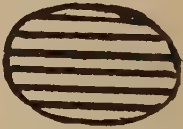

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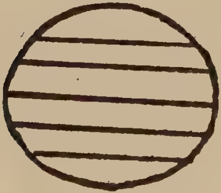

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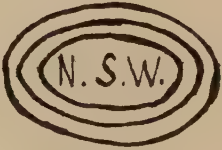

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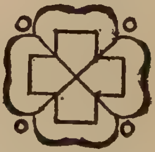

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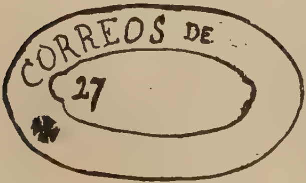

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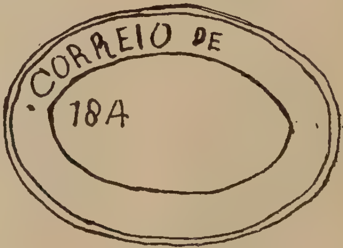
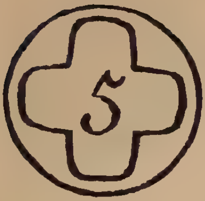


27



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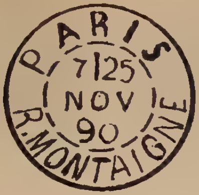

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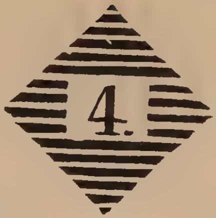

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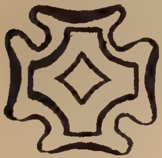

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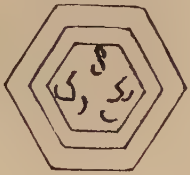
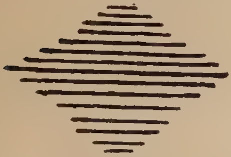
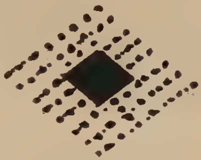


32

33



34



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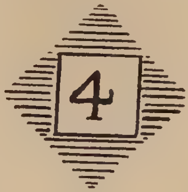
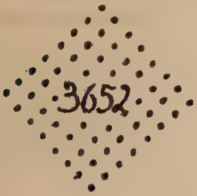
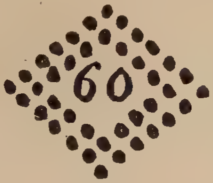


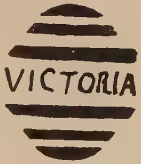
36



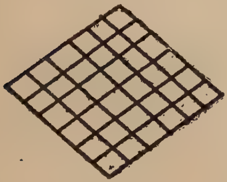
37



38



39



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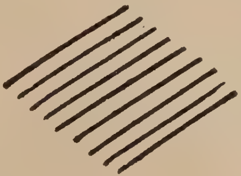
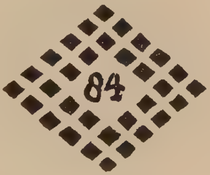


41



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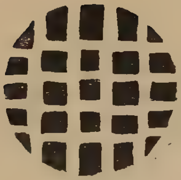

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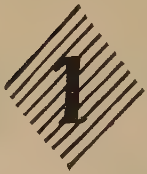
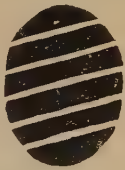


44



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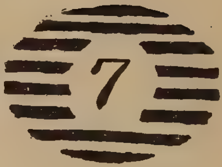
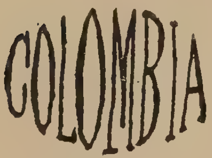
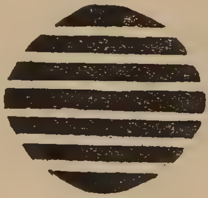


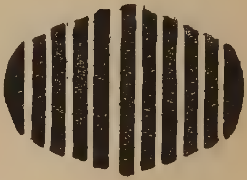
46



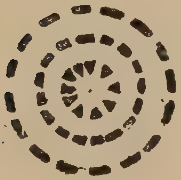
47



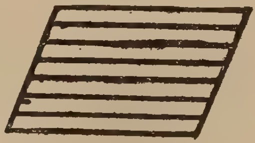
48



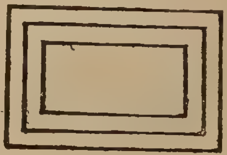
49



50



51



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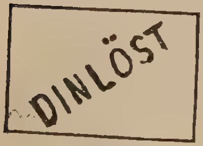

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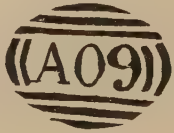

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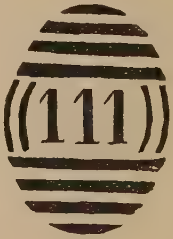

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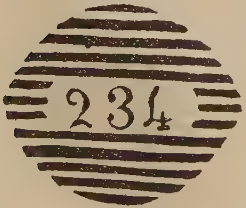

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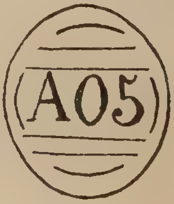

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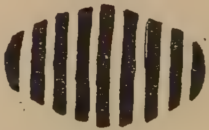
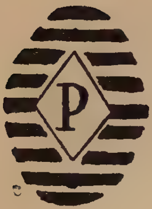
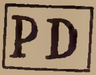


58



59



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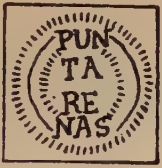
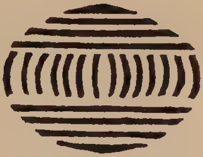
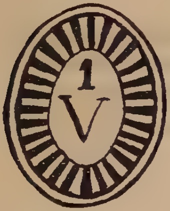


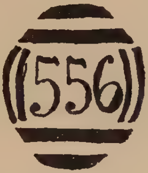
61



62



63



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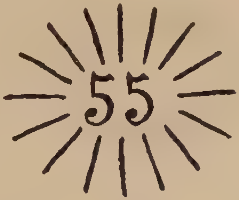

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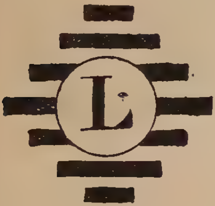

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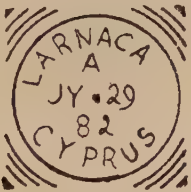

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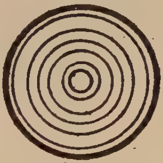

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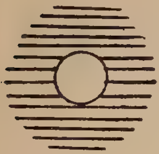

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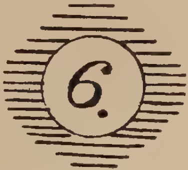

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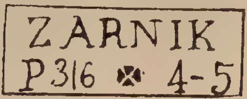
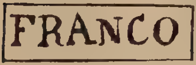
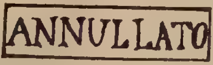


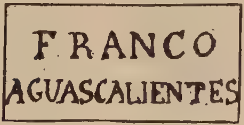
71



72



73



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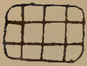

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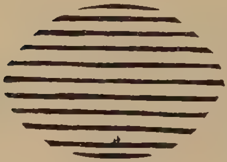
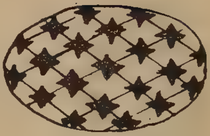
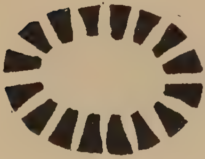


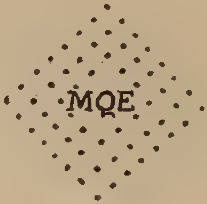
76



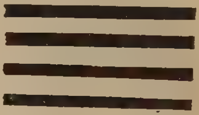
77



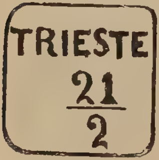
78



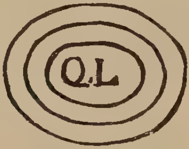
79



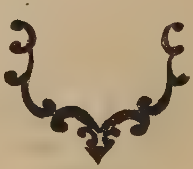
80



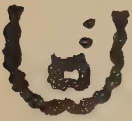
81



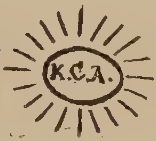
82



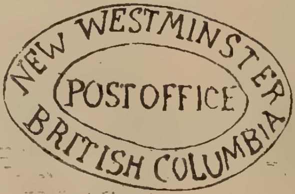
83



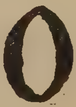
84



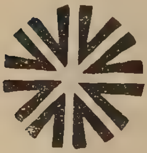
85



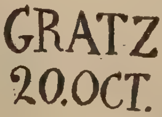
86



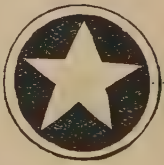
87



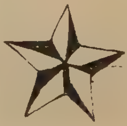
88



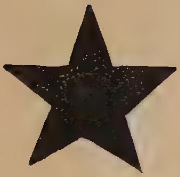
89



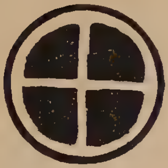
90



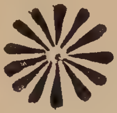
91



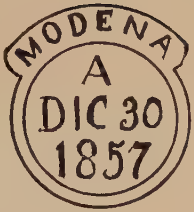
92



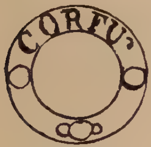
93



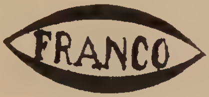
94



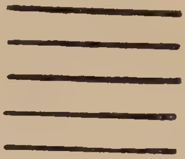
95



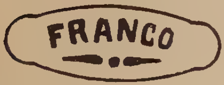
96



97

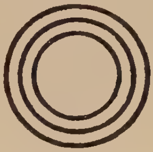


98



99

100



101

INDEX TO ILLUSTRATIONS OF POSTMARKS.

1.—Alsace, Antigua, Argentine, Austria, Austrian Italy, Azores, Baden, Bahamas, Bangkok, Barbados, Bavaria, Belgium, Bermuda, Bolivar, Bolivia, Brazil (forged), Bremen, British Bechuanaland, British Guiana, British South Africa, Bulgaria, Canada, Cape of Good Hope, Ceylon, Confederate States (larger), Cuba, Danish West Indies, Denmark, Dominican Republic (larger), Dutch Indies, Ecuador, Egypt, Finland, Gambia, German Empire, German Levant, Gold Coast, Great Britain, Greece (larger), Grenada, Gwalior, Hamburg, Hanover, Hawaii, Holland (larger), Hong Kong, Hungary (larger), Iceland, India, Italy, Jamaica, Lagos, Luxemburg, Malta, Mexico (larger), Montserrat, Natal, New South Wales, New Zealand, Norway, Panama (larger), Parma, Peru, Portuguese Indies, Roumania, Russia, St. Christopher, St. Lucia, St. Vincent, Sarawak (larger), Saxony, Schleswig-Holstein, Servia, Siam, South Australia, Spain, Straits Settlements, Sweden, Switzerland, Tasmania, Thurn and Taxis, Tobago, Transvaal, Trinidad, Tuscany, Two Sicilies, United States (larger), Uruguay, Victoria, Wurtemberg (larger).

2.—Bangkok, Barbados, British Guiana, Fiji, Gambia, Heligoland, Mauritius (rare), New South Wales, Shanghai, South Australia, Trinidad.

3.—Egypt, Finland, Germany, Hungary, Mexico, Norway, Spain (no shading), Switzerland.

4.—Denmark, Mauritius, Norway, Transvaal.

5.—Baden, Canada (no numeral), Luxemburg (no numeral), Thurn and Taxis.

6.—Baden, Luxemburg, Mauritius (no numeral), Poland, Prussia, Thurn and Taxis.

7.—Saxony.

8.—Barbados, Cuba, Paraguay (smaller), Porto Rico, Portugal.

9.—Barbados, Spain.

10.—Chili.

11.—Azores, Canada, Cape Verde, Danish West Indies (much smaller), Mozambique, United States.

12.—Egypt.

13.—Dutch Indies, Holland.

14.—Bavaria.

15.—Bavaria.

16.—Salvador.

17.—Guatemala, Portugal, Spain.

18.—Brazil, British Guiana, Chili, Japan, Newfoundland, United States.

19.—Brazil, British Guiana, Canada, Japan, United States.

20.—Brazil, Japan.

21.—Spain.

22.—New Brunswick (lines running the other way), Nova Scotia, Spain.

23.—New South Wales (forged), Spain (forged).

24.—New South Wales.

25.—Swiss Cantons.

26.—Angola, Mexico, Venezuela.

27.—Angola, Mexico.

28.—Russia.

29.—Angola (larger), Argentine, Austria, Baden, Bavaria (rare), Belgium, Brazil, British Columbia, British Guiana, British North Borneo, Brunswick, Cape of Good Hope (larger), Chili, Cuba, Curaçao, Denmark, Dutch Indies, Ecuador, Finland, France, French Colonies (inner circle dotted), French Levant, German Empire, Granada Confederation, Great Britain, Greece (smaller), Grenada, Hamburg, Hanover, Hayti, Holland, India, Italy, Japan, La Guaira, Lübeck, Luxemburg, Mecklenburg-Schwerin, Mexico, Monaco, New South Wales, Norway, Oldenburg, Orange Free State, Paraguay, Parma, Persia, Peru, Porto Rico, Prussia, Réunion (inner circle dotted), Romagna, Roumania, Salvador, Samoa, Saxony, Schleswig-Holstein, Senegal, Servia, Shanghai, Spain, Straits Settlements, Switzerland, Tunis, Turkey, Two Sicilies, United States (larger), Uruguay, Venezuela Wurtemberg, Zululand.

30.—Brunswick.

31.—Great Britain.

32.—India, Straits Settlements (with numeral), Turkey.

33.—British North Borneo, Bulgaria, Canada, East Roumelia, New Brunswick, Norway, Prince Edward Island, Straits Settlements, Turkey, Victoria.

34.—Switzerland.

35.—Belgium, Cape of Good Hope, India.

36.—Spain.

37.—Belgium, France, Greece, Holland, Italy, Spain.

38.—Belgium, Dutch Indies, Ecuador, France, Greece, Holland, India (no numeral), Papal States (no numeral), Russia, Spain.

39.—Tasmania, Victoria.

40.—France.

41.—India, Modena.

42.—France, Holland, Italy, Russia, Argentine (no numeral), Costa Rica (do., much smaller), Finland (do.), Modena (do.), India (do.), Papal States (do.), Portugal (do.), Réunion (do.).

43.—Brazil, Falkland Isles, Guatemala, Mexico, Philippine Isles (dots smaller), Straits Settlements (do.), United States.

44.—India.

45.—Japan, New Brunswick.

46.—Azores, India, Italy, New Zealand, Portugal, Portuguese Indies, Spain.

47.—Granada Confederation.

48.—Brazil, Canada, Granada Confederation (lines thinner), Luxemburg, Newfoundland (smaller), New Zealand, Sandwich Isles, Spain, United States.

49.—Angola, Belgium, British North Borneo, Granada Confederation, Lagos, Panama (smaller), Peru, Tonga, United States.

50.—Sandwich Isles.

51.—India, Papal States, Romagna (lines thicker).

52.—Turkey.

53.—Sweden.

54.—Antigua, Bahamas, Barbados, Bermuda, British Columbia, British Honduras, British Guiana, Ceylon, Cyprus, Dominica, Gold Coast, Great Britain, Hong Kong, Jamaica, Leeward Isles, Malta, Mauritius (no numeral), Natal, Nevis, New South Wales, Pacific Steam Nav. Co. (numeral only in centre), Prince Edward Island, St. Lucia, St. Vincent, Sierra Leone, Tasmania, Tobago, Turks Islands, Victoria, Virgin Islands.

55.—Angola, Bahamas (letter in centre), Barbados, Bermuda, Cape of Good Hope, Ceylon, Egypt, Gibraltar, Great Britain, Hong Kong, Mauritius, New South Wales, New Zealand, Portugal, St. Christopher, Straits Settlements, Sweden, Tasmania, Trinidad, Turks Islands, Victoria.

56.—Canada, Cape of Good Hope, India (smaller, with letters), Italy, Madeira, New Zealand, Nova Scotia, Portugal, South Australia.

57.—British Guiana.

58.—Costa Rica, Hong Kong, Lagos, Luxemburg, New Brunswick, Panama, Peru, Prince Edward Island, Samoa (bogus), United States, Victoria.

59.—Argentine, Cape of Good Hope, Trinidad (square centre), United States (circular centre).

60.—France.

61.—Costa Rica.

62.—New South Wales, Tasmania.

63.—Victoria.

64.—Antigua, British Guiana, Ceylon, Cyprus, Gold Coast, Mauritius, St. Christopher, Sierra Leone, Straits Settlements.

65.—Fiji (no numeral), New South Wales, Queensland.

66.—Lagos.

67.—Cyprus, Great Britain, India, Italy, Jamaica, New Zealand, South Australia.

68.—Canada, Granada Confederation, Danish West Indies, Guatemala, Luxemburg, Mauritius, Newfoundland, Sandwich Islands, United States.

69.—New Zealand, South Australia.

70.—Austria (name and date in centre), Great Britain, Orange Free State, West Australia.

71.—Alsace, Austria, Baden (with truncated corners), Bavaria, Brazil, Bremen, Brunswick, Finland, Germany, Granada Confederation, Hanover, Lübeck (no frame), Norway, Oldenburg, Prussia, Roumania, Servia, Sweden.

72.—Holland, Servia.

73.—Naples.

74.—Mauritius (larger), Mexico.

75.—Chili.

76.—Belgium (with numeral), Bulgaria, Canada, Ceylon, Luxemburg, Mauritius (smaller), Mexico, New Brunswick, Newfoundland, Nova Scotia, Prince Edward Island.

77.—Cuba (?), Philippines.

78.—Barbados, Queensland.

79.—French Colonies.

80.—Bergedorf, Bolivia, Hamburg, Lübeck, Luxemburg, Modena, Mozambique, St. Helena.

81.—Argentine, Austria, Austrian Italy, Italy, Norway, Switzerland, Spain, Wurtemberg.

82.—New South Wales (N S W in centre), Queensland.

83.—Sicily.

84.—Costa Rica (forged), Sicily (forged).

85.—British Columbia, Uruguay.

86.—New South Wales (forged).

87.—La Guaira, Venezuela.

88.—Brazil, Canada, Japan, St. Helena, United States.

89.—Austria, Hanover.

90.—Guatemala, Salvador.

91.—Guatemala.

92.—Guatemala, Mexico, Peru, Salvador.

93.—Japan, Newfoundland, Nicaragua.

94.—Venezuela.

95.—Modena.

96.—Austria (larger), Confederate States (larger), Ionian Islands (in blue).

97.—Ionian Islands (in blue or black).

98.—Bergedorf, Hamburg, Lübeck, Luxemburg (8 bars), Modena, Newfoundland, (lines closer).

99.—Roumania.

100.—Ceylon, Luxemburg, Mexico, Modena, New Brunswick, Newfoundland, Prince Edward Island, United States.

101.—India, Luxemburg, Mexico, United States.

NOTE.—I possess, or have seen, all the stamps cancelled according to the above list; but, of course, in some cases, the postmark may possibly be that of the *receiving* instead of the issuing country.

ALBUM WEEDS.

AFGHANISTAN.

THE issues, types, varieties, and values of the Afghan stamps are quite bewildering in their number; and, unless a collector happen to have a pretty deep purse, I am afraid he will be obliged to be content to see a good many blanks in the portion of his album devoted to this State.

Before I begin with the ordinary forgeries, I must mention two stamps which I have come across lately; they are both dated 1280 (1862–3?), and both on yellowish-white laid paper. The one is in bluish purple, with a clumsy white quatrefoil in the centre, and seems to be an impression from a seal. It has seven cuts or scratches, of the colour of the impression, right across the stamp, as though the seal or die had been cancelled to render it useless. The other is in bright magenta, and looks more like a lithograph, with native characters in the centre, among which is something that looks like "abasi"; but the (pen-stroke) cancellation comes over it, so I cannot be certain. I do not know anything about these two stamps, but conclude that, if not forgeries, they must be fiscals of some kind, as of course there were no postals so early as 1280 (١٢٨٠).

Issue of 1870–1. Dated 1288 (١٢٨٨).

(Circle round tiger's head *not* dotted.)

There are five types of each value on the plate.*

The genuine stamps are all in black, on white laid paper. The only forgery which I possess of this issue is the 1 sunar, and so I will confine myself to the five types of this value.

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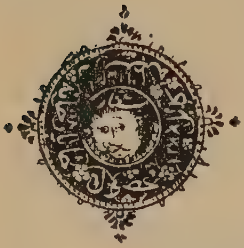
* Major Evans tells me that, in addition to the said plate, there is one with 15 of the 1 shahi, and another with 10 of the 1 shahi, and 5 of the 1 sunar.

1 Sunar. Genuine.



Type I.—There are 78 black dots in the outer circle. The tiger's ears are both distinctly above the fringe of hair on the top outline of the head, and the pupils of the eyes are almost central. The scratchy patch of white inside the circle, below the head, reaches up on the right side of the stamp to level with the tiger's left eye, but on the left side of the stamp it only reaches to the level of the right corner of the mouth.

Type II.—There are 86 black dots in the outer circle. The tiger's left ear, on the right side of the stamp, is below the level of the fringe of hair on the top of the head. The eyes are looking to the left side of the stamp. The patch of white below the head reaches up to level with the eyes on both sides.

Type III.—There are 84 black dots in the outer circle. The ears project slightly above the fringe of hair at the top of the head. The eyes are looking towards the left side of the stamp. The patch of white below the head is fainter than in the first two types; it reaches up to the level of the eye on the right side of the stamp, and a little higher than Type I. on the left.

Type IV.—There are 77 black dots in the outer circle. The fringe of hair on the top of the head in this type is almost horizontal, instead of being curved like the other types. The ears have no shading in them, though each contains a black dot or line in all the other types. The eyes look towards the left side of the stamp, but are squinting, *i.e.*, the right eye (left side of the stamp) is much higher than the other. The patch of white below the head reaches to the top of the ear on the right side of the stamp, and to the level of the pupil of the eye on the other side.

Type V.—There are 81 black dots in the outer circle. The ears are very slightly above the level of the fringe of hair. The eyes seem to be both looking downwards. The patch of white in the central circle reaches from level with the top of the head, on the right side of the stamp, round to near the chin on the same side.

1 Sunar. Forged.

Coarsely lithographed, on yellowish-white laid paper. A piece is snipped out of my specimen to make it look more genuine, so that some of the black dots in the outer circle are cut away; but I have calculated that there cannot be more than 66 of them, so this will be an easy test, as there are 77 in the type of the genuine which has fewest (Type IV.). The ear on the right side of the stamp sticks out far above the fringe of hair, and the other ear is altogether absent. The whole of each eye seems to be a black patch, except that the right eye (left side of stamp) has a tiny white speck in the centre. The patch of white below the head is merged into the chin in this forgery, so as to form part of the head.

As to the value, in this and the next issue to be described, I suppose most of my readers are aware that it is found in white, in the central circle, above the tiger's head. The date is found in the broad lettered circle on the right side of the stamp, opposite the tiger's left cheek, and (in this issue) immediately after (*i.e.*, to the left of) the L of KABUL, which is a thing like a large fish-hook.

POSTMARKS.

Genuine.—The usual cancellation of the Afghan stamps consists in a small piece being torn or cut out of the stamp itself, with or without a daub of red or blue ink, apparently smeared on with the finger. Some of the early issues have the smear completely covering the stamp. The following quotation from Mr. Pemberton's *Handbook* explains how this curious cancelling is done:

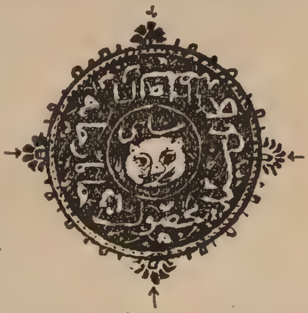
"A native generally takes his letter to the post-office, with money for a stamp (he does not keep any by him); the stamp-seller takes the letter and money, and, having first torn a piece out of the stamp with his finger and thumb, he puts it on the letter, and the operation is complete. This barbaric mutilation commenced in 1871, and has continued till now; though it is true that the small stamps oftener have a triangular piece snipped out, presumably because there is not sufficient of them to begin tearing at."

Forged.—My specimen of the 1 sunar, described above, has a piece snipped out of it, and has, in addition, a number of pen-strokes.

Issue of 1872-3. Dated 1290 (١٢٩٠). 1 Shahi, black.

There are fifteen types on the sheet. My forgery is from Type IV. (*i.e.*, the first stamp in the second row), and I describe with reference to that particular type.

Genuine.



Printed in black, on white laid paper. There are 83 black dots in the outer circle. The word of value above the tiger's head (shahi) is in two parts, the one to the left being something like a badly-made S, lying almost on its face, and is not broken. There is a round dot above the left eyebrow (right side of the stamp), and another touching the eyebrow. Below the right eye (left side of stamp) there is a small curved line, just touching the side of the nose. Both ears are somewhat pointed. There is no white patch in the pupil of either eye. Of the four large ornaments outside the stamp (top, bottom, right, and left), the one to the left finishes with an arrow, pointing inwards, like the one at the bottom, but with a somewhat longer stem.

Forged.

Lithographed, on very thick, very yellowish-white wove paper. There are 84 black dots in the outer circle. The word of value above the tiger's head is in three parts; that is to say, the character like an S has its upper portion broken away, and separate from the rest of the letter. The dot which touches the eyebrow (right side of stamp) is shown, but the one on the forehead, above the eyebrow, is not visible. The curved line below the right eye (left side of stamp) is also absent. The right ear (left side of stamp) is quite round, the other is even more pointed than the genuine. There is a white patch in the pupil of each eye. The arrow, pointing inwards, outside the bottom of the stamp is like the genuine; but the one on the left side is very much too short, with hardly any stem; whereas the stem of this arrow is the longest in the genuine. Printed on the proper paper, this forgery would be very deceptive.

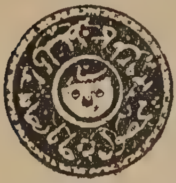
POSTMARKS.

Genuine.—As before.

Forged.—My copy is not mutilated.

Issue of 1874-5. Dated 1292 (١٢٩٢). 1 Sunar, black, purple.

Genuine.



Printed in black or purple, on white laid. There are ten types on the sheet. The forgers have imitated Type I., which I here describe. The outer circle shows signs of the dots being separated by compartments, but the little marks are hardly noticeable. The tiger's right ear (left side of stamp) is an upright white line, with a hook hanging out of the middle of it. There is a dot in the centre of the left lower eyelid (right side of stamp), almost as large as the pupil above it. The nose is a rough triangle, *i.e.*, there are no outlines running up towards the forehead. The left corner of the mouth (right side of stamp) is not split. The little flower in the lettered circle just below the tiger's chin appears to have six petals, but they are blotched together a good deal.

First Forgery.

Lithographed in black, on very thick, very yellowish-white wove paper. Most of the dots in the outer circle are evidently in separate compartments, though the dividing-lines do not go quite across the white circle, being broken in the middle, so as to appear somewhat like colons. The tiger's right ear (left side of stamp) is an oblique line, pointing towards the left top corner, and ending in a knob. There is no trace of the hook that the genuine stamp shows. There is no dot in the centre of the left lower eyelid (right side of stamp). The side-outlines of the nose run up to the level of the centre of the eyes. The outer corner of the mouth on the right side of the stamp is split into two lines. The little flower in the lettered circle at the bottom of the stamp shows five petals, and only two of them are joined together.

Second Forgery.

This is really a very poor affair, though at first sight it does not look bad. Lithographed in black, on rather thin, tough, bluish-white wove paper. I really do not know which type it is supposed to imitate. The outer circle has oblique dotted lines across it, making it look like a roughly-made rope. This is an easy test. Both ears are *very* sharply pointed, and the right ear (left side of stamp) is considerably higher than the other. The whole of the right eye (left side of stamp) is one large black dot. There is no dot in the centre of the other eyelid. The side-lines of the nose run up almost to the top of the forehead. The corner of the mouth on the right side of the stamp is split, as in the first forgery. The little flower at the bottom of the stamp is represented by three small white dots. The lettering is very poorly imitated; evidently the artist had never before tried his hand at oriental characters.

POSTMARKS.

Genuine.—As before.

Forged.—Neither of my specimens is cancelled in any way.

Issue of 1875-6. Dated 1293 (١٢٩٣). Shahi, Sunar, Abasi, ½ Rupee, 1 Rupee, black, purple.

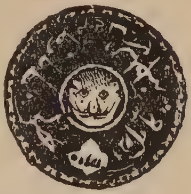
These are very scarce stamps, being priced at from £10 to £50.

sh.	sh.	ab.	1 r.
sh.	sh.	ab.	1 r.
sh.	sh.	ab.	1 r.
sh.	sh.	su.	½ r.
sh.	sh.	su.	½ r.
sh.	sh.	su.	½ r.

The sheet is arranged according to the cut here given, *i.e.*, 12 types of the shahi, 3 of the sunar, 3 of the abasi, 3 of the ½ rupee, and 3 of the 1 rupee. My forgeries are all of the ½ and 1 rupee, and were made by photo-lithography in Paris. The ½ rupee stamps are imitated from Type I. of that value, No. 16 on the sheet, and the 1 rupee from Type II. of that value, No. 8 on the sheet, so I will describe from these types.

½ Rupee. Genuine. Type I.

Printed in black or purple, on white laid paper. There is a small piece broken out of the inner white ring on the left side, near the tiger's right cheek, and there is an oval white dot, just at that spot, between the ring and the tiger's cheek, as though the broken piece had been pushed inside the ring; but the white dot is not big enough to fill up the gap in the ring, supposing it to be replaced. The coloured line, separating the tiger's chin from the white circle, is continuous. The left outline of the nose (right side of stamp) is decidedly higher than the other, and runs up almost to the level of the white part of the eye, while the other outline does not go near the other eye. There is a well-defined upright stroke in the nose, near the point.



First Forgery.

Lithographed, in black and in purple, on thick, very hard, white laid paper. The inner white ring has apparently been cut through obliquely on the left side, and then the lower end of the oblique cut bent in, till it nearly touches the cheek. If the piece were supposed to be bent back again, it would more than fill up the gap. This piece is not separate from the rest of the ring. The coloured line separating the tiger's chin from the bottom of the white ring is broken in two places, so that, in those two places, the ring and the chin join. Both outlines of the sides of the nose are about the same height, so that the one on the right side of the face (left side of stamp) reaches quite up to the level of the right lower eyelid. There is usually not the faintest trace of a line in the point of the nose, though one of my specimens shows an extremely faint indication of a line. This is a very good imitation.

Second Forgery.

This is not nearly so good as the one just described. Lithographed, in very bright red-mauve, on very thick, hard, yellowish-white wove paper. The break in the ring is more like the genuine than that in the first forgery; but the ring itself is *far* too thin, being not half the breadth of the ring of the genuine. The hair on the top of the head is not like any type of the genuine, being composed of strong wavy lines, instead of the inconspicuous dots and scratches of the genuine. The nose is well imitated, though the little line near the point is quite perpendicular, instead of being slightly oblique. The lettering is all very thin and scratchy, and the "q" of the date is inverted. The outer ring is much too full of colour. I do not think this forgery is likely to deceive.

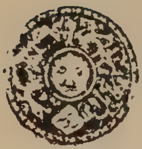
POSTMARKS.

Genuine.—As before.

Forged.—My specimens are uncancelled.

Same Issue. 1 Rupee, Type II., black, purple.

Genuine.



Printed, as before, on white laid paper. Both eyes are looking inwards and upwards: the pupils can be plainly seen. The right outline of the nose (left side of stamp) runs up to very near the eye, but does not touch it. There is an exceedingly faint white line between the cheek and the ring, on the right side of the stamp, and almost parallel with the curve of the cheek. I expect that this will be entirely absent in heavily-printed copies. There are a few dots, by way of eyebrows, but no ʌ-shaped mark.

Forged.

Lithographed in purple, on thick, hard, white laid paper. Each eye is one large coloured blotch, without pupils. The right outline of the nose (left side of stamp) runs up to the eye, and joins it. There is a very distinct white line running up between the cheek and the white ring on the right side of the stamp. Above the left eye (right side of stamp) there is a dark mark like a ʌ, touching the eye. This is a good forgery.

POSTMARKS.

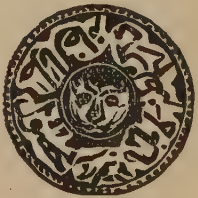
Genuine.—As before.

Forged.—My specimen is uncancelled.

Issue of 1876. Dated 1293 (١٢٩٣). 1 Shahi, 1 Sunar, 1 Abasi, ½ Rupee, 1 Rupee.

There are five sets,* in different colours, grey, purple, black, green, and yellow-brown, for the different districts. I have only the forgery of the 1 shahi, grey, and only one type of the genuine, from which to describe.

1 Shahi. Genuine.



Lithographed, on rather thick, white laid paper. The catalogues generally give the colour as being *grey;* but I should rather call it a sort of neutral tint, of a bluish cast. The outer border of the stamp is a white ring, dotted at tolerably close, but irregular intervals, with coloured blotches. The tiger has very distinct eyebrows, composed of dots; and his face has a number of spots on it.

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* Of this issue, Major Evans tells me that there is one plate with 24 of the 1 shahi, and another plate with 6 of the 1 shahi, 12 of the 1 sunar, 3 of the ½ rupee, and 3 of the 1 rupee.

Forged.

Lithographed, on thin yellowish-white wove paper. The colour is what I should call a dark grey, quite different from that of the genuine. The outer border of the stamp is a *rope;* the strands being quite distinct. These strands do not at all resemble the dots on the genuine. The tiger has no eyebrows, and his face is not spotty. There are, of course, a good many other little differences, but I think the ones I have here given will enable anyone to detect the counterfeit. It came out in 1877, so the forgers must have set to work almost immediately upon the appearance of the stamp, and I am afraid their handiwork had a considerable sale; for the counterfeit is tolerably well done, and the genuine stamps had been in the market but a very little while, before these impostors came over from Germany.

POSTMARKS.

Genuine.—As before.

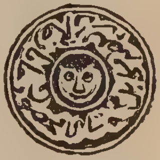
Forged.—Uncancelled.

Issue of 1876-7. Dated '94 (q۴).

There are the same five values, each in five different colours, as before. The plate consists of 25 of the 1 shahi, 3 of the 1 sunar, 3 of the 1 abasi, 2 of the ½ rupee, and 2 of the 1 rupee.

1 Shahi. Genuine.

I only possess one specimen of the 1 shahi, but I think that will be sufficient to allow me to deal with the forgery. Lithographed, in grey, purple, black, green, or brown, according to the district for which it is intended, on white laid paper. The tiger's face is decidedly more than 6 mm. across at the broadest part, and both eyes show plenty of white. The white ring round the face is about broad enough to allow two lines to be drawn in it (it is about ⅓ mm. broad). The inscriptions are in characters that are not nearly so thick as the width of the white line round the face. The tail of the I of SHAHI (a thing like a badly-formed 5 at the bottom of the stamp) does not go near the first letter of the word to left of it. (It will be remembered that all these characters read from right to left.) The outline of the whole stamp is thin.



Forged.

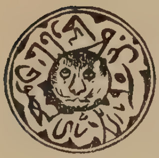
Lithographed, in *carmine*, on white laid paper, extremely thick and hard. The tiger's face is much too small, and only measures 5 mm. across. The left eye (right side of stamp) is a solid blotch of colour, and the right eye is nearly so, only showing a tiny speck of white. The white ring round the face is extremely thin, being a mere white thread, and there is a wide gap in it at the bottom, for very nearly a quarter of the way round. It would be utterly impossible to draw a line along it without completely obliterating it. All the inscriptions are very thick and clumsy, very much thicker than the white ring. The tail of the I of SHAHI is joined to the letter to left of it. The outline of the whole stamp is thick, being quite ½ mm. broad. The date-figures are very poorly imitated. The "q" is something like an ordinary "7," with the head turned to the right; the "۴" is a thick, clumsy "v," and there is a dot after it.

POSTMARKS.

Genuine.—A piece snipped out of the edge of the stamp, and a smudge of coloured ink, red or blue, apparently applied with the tip of the finger. Also a triangular or four-sided hole cut in the stamp, with a similar dab of colour round the hole.

Forged.—My specimen is not mutilated.

Issue of April, 1878. Dated '95 (۹۵).



Five values, in five colours, as before. One plate contains 40 of the 1 shahi; another plate has 30 of the 1 sunar, 6 of the 1 abasi, 2 of the ½ rupee, and 2 of the 1 rupee. I possess a forgery of what is presumably intended for the 1 shahi, black, but it is a poor imitation. Unfortunately, I have only one type of the genuine from which to describe.

1 Shahi. Genuine.

Lithographed in grey, black, purple, green, or yellow-brown, on white laid paper. There is a thick blotch of colour, *outside* the tiger's face, extending from somewhere about the middle of the right cheek (left side of stamp) round below the chin, and to about level with the mouth on the other side. The face measures about 8½ mm. across in the broadest part, and the eyes have large, solid black pupils, looking upwards. The date and value are quite as distinct as in the illustration above, and there is no mistaking them. The nose of the tiger is broad and three-lobed at the end. The stamp is circular.

Forged.

I do not think this is very likely to deceive. Typographed, in greyish black, on medium, white wove paper. There is no black blotch outside the tiger's face, but there is a small one *on* the face, at the edge of the right cheek (left side of the stamp), and another at the corner of the mouth on the same side. The face measures about 9½ mm. across the widest part, making the whole head look very much larger than the genuine. The eyes are white, with a tiny horizontal black line by way of pupil to each. The date is "۹۱۵," the "۹" being very badly made. The value is quite unreadable; indeed, the whole of the lettering is a mere caricature of the genuine. The nose of the tiger is long, narrow, bent to the left, and with a slanting tip.

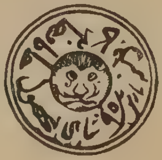
POSTMARKS.

Genuine.—One specimen that I have had from Major Evans' collection has penmarks at the corners, and a small octagonal impression, in black, of what looks like a seal, containing in Arabic letters the words (as far as I can make them out) NÛR MAHMUD. The words are twice repeated, the one set being inverted, so that they can be read whether in the normal position, or if the seal is upside down. This, of course, may possibly be only the seal of the writer of the letter, and not an official postmark.

Forged.—My specimens are uncancelled.

Issue of June, 1878. Dated '95 (۹۵).

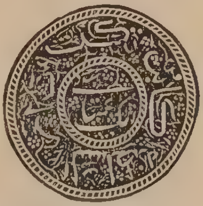
Of this issue I have not yet seen any forgery. There is only the one value (1 shahi), printed in grey, purple, green, yellow, or black, for the different districts, on white laid paper.



Issues of 1880-90. Dated 1298 (۱۲۹۸). 1 Abasi, 2 Abasi, 1 Rupee.

There are many varieties of these three values, in the way of paper and colour. I am afraid I shall have to give the list, though it is rather long. Thin white laid *bâtonné:* 1 a., 2 a., 1 r., violet; ditto, violet-black; ditto, black; ditto, pink. White wove *bâtonné:* 1 a., 2 a., 1 r. Thin white wove: 1 a., rose; 1 a., 2 a., 1 r., purple. Thin coloured wove: 1 a., purple on green; ditto, red on blue; ditto, red on green. Coloured laid *bâtonné:* 1 a., purple on yellow; 1 a., 2 a., 1 r., red on yellow. White laid *bâtonné:* 1 a., 2 a., 1 r., brown; 1 a., 2 a., 1 r., carmine. Thin coloured wove: 1 a., 2 a., 1 r., red on yellow; 1 a., 2 a., 1 r., carmine on rose; 1 a., 2 a., 1 r., red on orange; 1 a., carmine on rose; ditto, lilac on rose; ditto, violet on pale blue. Coloured laid *bâtonné:* 1 a., 2 a., 1 r., lake on green; 2 a., red on yellow; 1 a., 2 a., 1 r., violet on lilac. Thin coloured wove: 1 a., black on magenta; 1 a., claret on orange. Coloured laid *bâtonné:* 1 a., black on lavender; 1 a., puce on green; 1 a., 2 a., 1 r., black on pink. Thin coloured laid paper: 1 a., 2 a., 1 r., black on pink; 1 a., 2 a., 1 r., brown on yellow; 1 a., 2 a., 1 r., blue on green. Ordinary white laid: 1 a., lake; 2 a., lake-red.

1 Abasi. Genuine.



Paper and colour as above, according to the variety. All the dots in the inner and outer circle are oblongs, with straight (*i.e.*, not rounded) ends. There are 50 of them round the inner circle, and 97 in the outer one, and none of them touch the outlines of the circles. In the centre of the stamp the top character is like a shepherd's crook or a fish-hook, lying horizontally, with the crook to the left, and the bend of the hook quite distinct and thick. (The illustration does not show the bend.) The central character is all in one piece. The left-hand end of the lowest character turns round, so as to point perpendicularly upwards, and, in its broadest part, it is almost as wide as the white ring outside it. This lowest character, as a whole (it signifies "one"), looks a little like a badly-made "5," lying almost on its back, with no head, but with an extra projection at the shoulder. It is all in one piece.

First Forgery.

Lithographed, in black and in purple, on medium, white wove, and also in purple, on orange wove paper. All the dots in the two circles are either rounded or pointed at the ends, and the majority of them are ovals. There are 49 of them in the inner circle, and 91 in the outer one, and several touch the outlines of the inner circle, and a number touch the outlines of the outer circle. In this outer circle, also, a number of the dots are joined together, as though the ink had run. The top character in the centre is an almost straight horizontal line. Above it may be seen a short wavy white line, which, in the genuine, is the point of the hook or crook; but, in this forgery, and in the illustration above, the horizontal line does not bend round to join it. The central character is in three parts. The horizontal part of the lowest character is broken in the middle, and the left-hand end points slantingly up to the left, instead of perpendicularly upwards. This horizontal part is *very* much narrower than the width of the ring outside it.

Second Forgery.

Lithographed in rose, on thin, orange laid paper. The dots in the two circles are more like the shape of the genuine ones in this forgery. There are 47 in the inner circle. I have not been able to count the dots in the outer circle, as my specimen is blotched, but I fancy there are more than in the genuine, and several of them touch the outlines of the outer circle. The top character in the centre of the stamp is merely a horizontal line, as in the first forgery, with the little wavy line above the left-hand end of it, as before; but it gets fully as broad as the genuine at the left hand, though not turning up into a hook. The central character is in two pieces. The lowest character is also in two pieces, and has no resemblance to a "5."

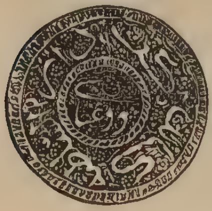
Third Forgery.

Lithographed in carmine, on lilac laid *bâtonné* paper. There are 46 dots in the inner ring, several of them wedge-shaped, and many of them touching either the inner or the outer outline. There is a small break in the outer edge of this inner ring, to the left of the top, the ring being narrower to the left, and wider to the right of the small break. The outer ring contains 96 dots; many of them touch the outer outline, and a few touch the inner outline of the ring; some of them to the right are wedge-shaped, and most of them are decidedly longer than the genuine. The centre of the stamp is almost exactly like the second forgery, except that the lowest character is in one piece.

Same Issue. 2 Abasi.

Genuine.

Varieties as described at the beginning of this issue. There are 43 dots in the inner ring, and 84 in the outer one. They are mostly square-ended oblongs, and none of them touch the outlines of the containing-rings. The top character in the centre of the stamp is the shepherd's crook, as before, and above it, almost touching the end of the crook, there is a very distinct asterisk or floret, composed of 7 white balls, arranged round a central ball. The tail of the lowest character to left in the circle *almost* touches the shepherd's crook. This character, by the way, is "abasi," and the two comma-like characters to right of it ("two") have their heads exactly level with each other.

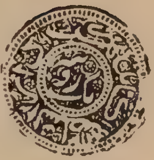


Forged.

Lithographed in carmine, on thin, green wove paper. There are 46 dots in the inner ring, and 90 (as far as I can make out) in the outer one. The dots are much larger than in the genuine, so that, in the outer ring, some of them stretch right across, from outline to outline, and many others touch the outer outline. Some of the dots in the inner ring are long, narrow wedges, but hardly any of them seem to *quite* touch one of the outlines of the said inner ring. The top character in the centre of the stamp is a hook, and the point is even longer than in the genuine, but I cannot see any trace of the floret, which is so conspicuous in the genuine. The tail of the lowest character to the left is short, and, though it turns up, it does not go anywhere near the hook above it. The head of the right-hand comma appears to be split, and it is decidedly above the level of the left-hand comma.

Same Issue. 1 Rupee.

Genuine.



Paper and colour as above. There are 48 dots in the inner ring, and 90 in the outer one, and they are nearly all square-ended as before, and none of them touch the outlines of the rings. The top character in the centre of the stamp is a horizontal wavy line, and just above it there is a little floret. The bottom character is almost exactly the same as in the genuine 1 abasi.

Forged.

Lithographed in red-purple, on stout, white wove paper. There are 46 dots in the inner ring, many touching the outer outline, and two or three going right across. One or two have their bottom ends joined, making a sort of U, and one has a line joining the centres of two dots, making a sort of H; several are wedge-shaped, and all are much too long. The outer ring contains 97 dots; many of these are wedge-shaped, and several go right across the width of the ring, touching both outlines. The top character in the centre of the stamp is a slightly wavy line, but it slants down decidedly to the left, instead of being horizontal. There is no floret above this line. The bottom character is in two parts—the right-hand end is far too upright, and the left-hand end points to the left, instead of curving up so as to point perpendicularly upwards.

POSTMARKS.

Genuine.—As before; also an almost triangular hole cut out, with a smudge of ink round the hole, generally in blue.

First Forgery.—Uncancelled; also a horizontal pen-stroke.

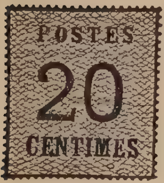
Second Forgery.—Some illegible blotches.

Third Forgery.—1, but with name in straight line, "Calcutta, Feb. 6."*

ALSACE.

Issue of 1870-71. 1, 2, 4, 5, 10, 20, 25 Centimes.

Perf. 13½×14½.



The normal type has the points of the *burelé* or network upwards; the scarcer type has the points downwards. As the stamps were printed at two operations—the *burelé* first, and the lettering and numerals afterwards—it sometimes happened that the sheets were put in the press upside-down for the second printing, hence the inverted *burelé*.

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* The numbers, here and throughout the book, refer to the illustrations of postmarks in the Appendix. I conclude my readers will understand that, in the case of illustrations of postmarks with particular *names* upon them, the illustrations only indicate the *type* of postmark. For instance, when I say "Postmark 1," this simply means that the postmark is a single circle, with name of place (whatever that may happen to be) following the curve and date, etc., in the centre, as in illustration 1, which is a London postmark.

Genuine.

Engraved in *épargne*, on moderately stout, white wove paper, perf. 13½ × 14½. The lettering, value, and inside edge of the coloured border are all more or less sunk into the paper, and very distinct. The network of the background is not at all prominent, so that it does not interfere in any way with the inscription. The E of POSTES has its upper, central, and lower tongues drawn out into sharp points; while each E of CENTIME (or CENTIMES) has them all quite blunt. The left-hand edge of the upright stroke of the P of POSTES is 3 mm., or even more, from the inner edge of the frame.

First Forgery.

Of this I possess only the 2 c., and have never seen any others; but there may be a full set. Very badly lithographed, on thin, hard paper, unperforated, or pin-perf. 13½ × 13, very badly. No portion of the design is sunk into the paper, and the whole stamp is dreadfully smudged. The network is much too dark, so that the lettering does not stand out from it. The E of POSTES has all three tongues blunt. Of the lower inscription, only the letters CENT are readable; the rest are smudged. The P of POSTES is only 2½ mm. from the inside edge of the frame. This coarse forgery is not likely to deceive anyone who has once seen the genuine stamps.

Second Forgery.

I think there is a full set of these, but I am not quite sure. They may be easily detected by the curious, misty appearance of the (inverted) network, which looks almost as if the paper had moved in the very act of printing. They are lithographed, on rather soft, white wove paper, with very regular graining, perf. 13½. The little tongues of the E of POSTES are much blunter than in the genuine, and the P of that word is hardly 2½ mm. from the inner edge of the coloured frame.

Third (Official) Forgery.

These are commonly called "reprints," but, as the type of the inscriptions had to be re-set, they are evidently what philatelists would call, or ought to call, "forgeries." They were made for a Hamburg dealer in 1885. They are said to be always with inverted *burelé*, but I fancy I have seen one or two with normal *burelé*, and these would probably be accidents. They are engraved in *épargne*, like the originals, with the same perforation, 13½ × 14½. The chief test is the P of POSTES, which is only 2½ mm. from the edge of frame, instead of 3 mm., or more.

POSTMARKS.

Genuine.—1, 71.

First Forgery.—Uncancelled, or 101.

Second Forgery.—Generally uncancelled.

Third Forgery.—Similar to 1.

AMOY.

BOGUS STAMPS.

3 (cents?), blue; 5, red; 10, yellow.

These stamps are found in some old collections, but are not at all common now. They are nearly as large as the old Shanghai stamps, and no doubt did duty for them with our youthful friends, in the earlier days of Philately. Nicely lithographed, on rather thin, white wove paper, with numeral of value in each corner, SHANGHAI to left, AMOY at the top, NINGPO to right, and HONG-KONG at the bottom. The central rectangle contains an eagle, with outspread wings, and a scroll, labelled FANQUI, in his beak. Below this is a mandarin, with an open umbrella, walking to left; a pagoda (like a set of seven saucepans) in the centre, and (mock) Chinese characters to right. Below all this there is a man-of-war steaming to left. As will be seen, from the above description, the designer was determined to give plenty for his money! I fancy I remember these stamps being advertised for sale in my youthful days; but I am not sure whether they ever got into any of the old catalogues as genuine stamps. I mention them here so that those who possess specimens may know where to class them. My copies are all uncancelled.

ANGOLA.

Issue of 1870. Thick white paper with enamelled face. Perf. 12½. 5, 10, 20, 25, 50, 100 Reis.

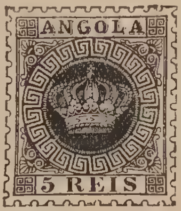
Issue of 1871. Medium paper. Perf. 12½. 5, 10, 20, 25, 40, 50, 100, 200, 300 Reis.

Issue of 1875. Same as last. Perf. 13½. 5, 10, 20, 25, 40, 50, 100, 200, 300 Reis.

Issue of 1881. Colours changed. Perf. 12½. 10, 20, 25, 40, 50 Reis.

Issue of 1885. The same. Perf. 13½. 10, 25, 40, 50 Reis.

The above are the issues of the Crown type, as catalogued by Gibbons. In the 1881 issue there are two types of the 50 reis, blue—one with an almost straight neck to the 5, and the other with a slanting neck. I cannot say whether the forgers have imitated the changed colours and new values of the later issues, the counterfeits in my possession consisting only of the 5, 10, 25, 50, and 100 reis. Not only the Angola stamps, but also the whole of the stamps of this type, of the various Portuguese colonies, have been extensively forged, and appear to have been pretty well patronised by a too-confiding public.



Genuine.

Engraved in *épargne;* paper and perforation as above, according to the issue. The crown in the centre is very well done, and all the pearls on the arches of the said crown can be easily counted. The numbers of these pearls on the various arches, beginning with the right-hand arch, are 9, 10, 5, 10, 9. The arms of the cross, on the top of the crown, are hardly as wide as the orb or ball on which the cross stands. There are 121 oval white dots round the central circle, and they are almost perfectly uniform all the way round. The frame of the stamp, at the sides, is composed of two parallel, vertical lines—a thick outer line, and a thin inner one, placed close together. The thick line, above the value, cuts into the thick outer line of the frame, as well as into the thin inner one, on both sides. The frame round ANGOLA is nearly 15 mm. wide, and 2½ mm. high. The frame round the value, at the bottom of the stamp, is exactly 15 mm. wide and 2½ mm. high. The letters of ANGOLA are slightly smaller than those of REIS. The square Etruscan ornaments in the four corners of the stamp are exactly like those of our illustration. The floriated ornaments in the four spandrels are also very like those in our illustration, with a sort of heart-shaped, seven-lobed leaf pointing to each corner.

First Forgery.

Lithographed, on thickish, rather hard, white wove paper; badly perforated 13. The crown is not at all well done, and seems to be slightly larger than the genuine. The pearls on the arches of the crown look rather "mixed," and cannot be counted with any certainty. As far as I am able to make out, they are the same number as the genuine, but irregular, blotched, and not at all like the real article. The arms of the cross stretch out decidedly wider than the width of the orb or ball on which the cross rests. There are 125 white dots round the central circle; they are of all sorts of shapes, and generally much smeared on the left side. The frame of the stamp, at the sides, is composed of two vertical lines, as in the genuine; but both lines are of the same thickness, and they are much too far apart. The thick line above the value, at the bottom of the stamp, only comes as far as the inner line of the frame on the right side, but touches the outer line as well on the left. The rest of the stamp is a tolerably correct copy of the genuine.

Second Forgery.

Lithographed, on stout, hard, white wove paper; badly perforated 12½. The numbers of the pearls on the arches of the crown, beginning with the right-hand arch, are 9, 8, 4, 9, 9. They are not difficult to count. The arms of the cross stretch out wider than the width of the orb on which the cross stands. There are only 108 white dots round the central circle. The thin inner vertical line of the frame, on the left side, is broken, in some copies, near the top. The thick line above the value, at the bottom of the stamp, cuts into the thick, outer vertical line of the frame, as well as into the thin inner one, on both sides, as in the genuine. In this forgery the frame round ANGOLA is 14½ mm. wide and 2¾ mm. high; and the frame round the value, at the bottom of the stamp, is 15½ mm. wide and 2½ mm. high. The letters of ANGOLA are larger than those of REIS. The square Etruscan ornaments in the four corners of the stamp are all like the one in the left top corner of our illustration. The floriated ornaments in the right top and left bottom spandrels are a colourable imitation of the genuine; but the other ones in the left top and right bottom corners have the projecting leaf of quite a different shape, and that in the right bottom corner has eight lobes.

POSTMARKS.

Genuine.—Two concentric circles, with date in centre, and name between the circles, and below the name a pair of crossed branches; also 11, 27, 46, 55.

Forged.—22, 54 (with blank centre); also some undefined blotches of no particular pattern.

REPRINTS.

These were issued in 1886, on stout, chalky-white wove paper, perf. 13½ only. The 50 reis stamps, both green and blue, are reprinted from the second type; *i.e.*, with the neck of the 5 slanting, instead of upright.

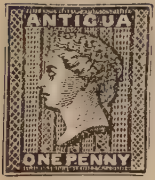
ANJOUAN.

FORGED POSTMARKS.

For an account of the forged cancellations which have lately been applied to genuine stamps, I will refer the reader to the list and description under French Colonies.

ANTIGUA.

1863-86. One Penny.



There are several varieties of this stamp: 1863, small star, rough perf. 14 to 16, lilac-rose, dull rose, vermilion; 1873, CC, perf. 12½, lake, scarlet; 1873, CC, perf. 14, lake, lake-rose; 1884, CA, perf. 12, carmine-red; 1886, CA, perf. 14, carmine-red, rose. The stamp which the forgers have tried to imitate is the vermilion one of 1863.

Genuine.

Engraved in *taille-douce*, machine-perforated 14 to 16, compound, on pinkish-white paper; watermark, star. The groundwork, behind the head, is composed of strips of two different patterns of engine-turning, disposed alternately, nine in all. Each strip is separated from its neighbours by a fine white vertical line; the central strips being, of course, more or less hidden by the head. The first and last strips have 17 very prominent, diamond-shaped dots running down their centres. One of the inner rows, bearing the same pattern as the two just mentioned, shows one of these dots, just where the hair springs, on the forehead, below the coronet; and this dot is a little larger than the rest. There are two rows of jewels in the band of the coronet; the top row consists of pearls, and the lower row of a few oblong jewels. The lower half of the ear is visible; the face is shaded all over, as is also the neck; and there is no shading *behind* the face, on the background, except just beneath the chin.

Forged.

Lithographed, on yellowish paper, pin-perforated 13, no watermark. The beautiful engine-turning in the groundwork of the genuine is here represented by dots. The 17 dots on the outer rows are not at all conspicuous, and would hardly be noticed at a first glance. Where the hair springs, in front of the forehead, beneath the coronet, there is a dim blotch, not at all resembling the sharply-defined dark spot in the same place in the originals. The band of the coronet is jewelled with two rows of pearls ; but there is one of the oblong jewels to be seen under the second cinquefoil. There is an indistinct mark where the ear ought to be ; but it would require a very strong effort of imagination to resolve this mark into an ear. The lower part of the cheek and the back of the neck are heavily shaded (I do not refer to the dark shading on the background *behind* the neck, as this is common to both genuine and forged), and the upper part of the cheek, below the eye, is left unshaded. The background is shaded behind the whole profile of the face.

1862-86. 6d., green.

The following are the varieties :—1862, no watermark, rough perf. 14 to 16, blue-green ; 1863, small star, same perforation, blue-green, yellow-green ; 1873, CC, perf. 12½, blue-green ; 1873, CC, perf. 14, blue-green ; 1884-86, CA, perf. 14, deep green.

Genuine.

Engraved in *taille-douce*, varieties as above. The die is exactly the same as the 1d., value only excepted, and therefore the tests for the genuine 1d. will hold good for the genuine 6d.

Forged.

Lithographed, pin-perf. 13, no watermark. This forgery need not detain us long, as it is from the same matrix as the forged 1d., value only excepted, so that the tests for the forged 1d. will hold good for the forged 6d. The colour varies from a pale chalky green to a fair imitation of the blue-green tint ; it is printed on very white wove paper.

POSTMARKS.

Genuine.—1, 54, 64. Our readers will probably be aware that the 1d. was postmarked A12 for St. Christopher in 1890, and A18 for Barbuda.

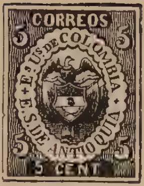
Forged.—37, 38, 42, all without central numerals.

ANTIOQUIA.

Issue of 1868. 2½, 5, 10 c., 1 Peso.

All the stamps of this issue are very scarce, and I do not think they have been extensively forged. At present I have only come across counterfeits of the 5 c. and 10 c.

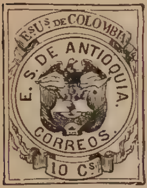
5 c. Genuine.



Lithographed, on white wove paper; unperforated. The letters MB of COLOMBIA touch each other at the bottom. The top stroke of the 5, at the bottom of the stamp, points obliquely upwards, towards the A of ANTIOQUIA. The curved scroll below the condor is very distinct. The neck of the condor is set on properly, in the centre of the body. There is no dot above the E of DE in the lower half of the oval.

5 c. Forged.

The bottoms of the letters MB do not touch each other. The top stroke of the 5, at the bottom of the stamp, points almost straight to the right. The curved scroll below the condor is hardly visible at all. The neck of the condor is set on too much to the left of the centre of the body of the bird. There is a distinct dot to be seen above the E of DE in the lower half of the oval.



10 c. Genuine.

Paper, etc., as in the 5 c. There is a stop after CORREOS, and a stop also under the S of C$^{\underset{.}{s}}$

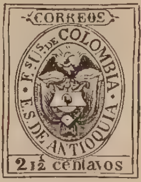
10 c. Forged.

There is no stop after CORREOS, and no stop under the S of C^{s}

REPRINTS.

These were rather common about fifteen years ago, but I have not seen any for many years now. The 2½, 10 c., and 1 peso were reprinted from new lithographic transfers, made from the old matrices. These matrices, when they became obsolete, had been defaced by scoring diagonal lines across them. The reprinter tried to remove the lines, and did pretty well with the 10 c., but they are easy enough to see on the 2½ c. and 1 p. They are on bluish-white wove paper. The real 5 c., like the illustration above, was never reprinted.

BOGUS REPRINT.



For the 5 c. value, a bogus reprint was made from the 2½ c., of the annexed design, by altering the value to "5," and adding a "5" in each of the upper spandrels. This is, therefore, a forgery pure and simple.

POSTMARKS.

Genuine.—I have never seen any cancellation beyond a written word.

Forged.—Uncancelled, or with a written word, in imitation of the genuine.

Issue of 1869. 2½, 5, 10, 20 Centavos.

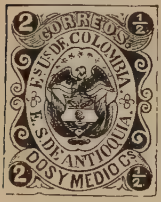
These stamps are lithographs; but they are very fairly done, and will bear a pretty close inspection. All the forgeries, except the second forgery of the 20 c., have a woolly, misty look, which condemns them at once; though I should fancy that specimens adorn the albums of a good many of our schoolboy friends.

Genuine.

Lithographed, on rather thin, soft, white wove paper. I will first give a description of the points common to all the values, and then take each value separately. The Q of ANTIOQUIA has a distinct tail. The condor in the arms, or rather above the shield, *is* a condor, and the ring of feathers at the base of its neck is very distinct. The C of COLOMBIA comes just between the RR of CORREOS; that is to say, a line drawn down between the two R's would cut through the C.

Now for each value separately.

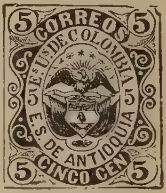
2½ c. Genuine.



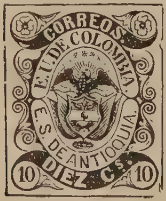
There is a stop after CORREOS, another after COLOMBIA, and another after ANTIOQUIA. Each large figure 2 has its tail perfectly straight. The inner outline of the oval containing the name is *very* slightly curved inwards, just at the top, the bottom, and the middle of each side; but I think this would hardly be noticed, unless it were expressly looked for.

5 c. Genuine.

There is a stop after each of the letters E. and S. in the words E. S. DE ANTIOQUIA. There is also a very distinct white spot in the dark ground of the ornamental spandrel to the left of the aforesaid E, and another to the right of the last A in ANTIOQUIA. In most copies, the words CORREOS and CINCO CEN are so large as to almost entirely fill up the labels containing them; but there appears to be more than one type of this stamp, and some have the letters a little smaller than others; still, all the copies have the said letters of a good size.

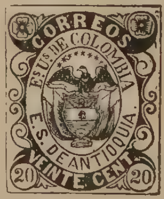


10 c. Genuine.



There is a stop after each of the words CORREOS, ANTIOQUIA, and COLOMBIA. The band containing the name is divided at the sides, and immediately opposite to the division on each side there is a white dot in the dark spandrel, to the left of the left-hand division, and to the right of the right-hand division. Each of the little roses in the top corners has a white spot in its centre.

20 c. Genuine.



There is a stop after each of the words ANTIOQUIA, COLOMBIA, and CENT. The name is written, "E^s U^s DE COLOMBIA;" and there is a sort of guiding-line running almost all round the tops of these letters. The condor has a flat head and a hooked beak, and seems to be looking obliquely upwards, towards the U of U^s The neck is thin and long. The stars above its head are asterisks, formed in this way (*). Each petal of the roses in the top corners has an inner line of shading at the broad end, and no other shading. In the centre of each rose there is a round white ball, shaded by a semicircular line. There are no dark rays proceeding from either ball. There is a distinct double line, separating the top compartment of the shield from the middle one, and a similar double line separating the middle compartment from the bottom one. The upper sea in the bottom compartment is very large, the lower sea very small, and the centre of the isthmus is a mere thread. There is a round, coloured stop after COLOMBIA, a large, square coloured stop after ANTIOQUIA, and a faint white stop after CENT. There is also a small coloured stop after the 20 in each lower corner.

Forged.

The following description holds good for all the forged values except the second forgery of the 20 c. Lithographed, on thick, white wove paper. There is no indication of a tail to the Q of name, which thus appears to be ANTIOOUIA. The bird above the shield seems to be an eagle. There is no ring of feathers to be seen on its neck.

2½ c. Forged.

There is no stop after either of the words CORREOS, COLOMBIA, or ANTIOOUIA. The tail of each large figure 2 has its end curled up. The S of ES is absurdly slanted away from the E. The inner outline of the band containing the name is bulged very much towards the centre, at the top, at the bottom, and in the middle of each side; so much so that anyone looking at the stamp would notice it immediately. The C of COLOMBIA comes just under the second R of CORREOS.

5 c. Forged.

There is no stop after the letters E and S of E S DE ANTIOOUIA. There are no white spots in the spandrels, at the places named in the description of the genuine 5 c. The words CORREOS and CINCO CEN are in short and rather thin letters, which do not nearly fill up the bands containing them. The C of COLOMBIA comes just under the second R of CORREOS.

10 c. Forged.

There is no stop after CORREOS or ANTIOOUIA. There are no white spots in the dark spandrels, opposite to where the name-label is divided. The little roses in the top corners have dark spots in their centres, though the one on the left seems to have some little attempt at shading. The C of COLOMBIA comes just under the first R of CORREOS.

20 c. First Forgery.

Stop after COLOMBIA only. The name is written, "E U DE COLOMBIA.;" and these letters do not show any marks of the guiding-line at their tops. The roses in the top corners have dark spots in their centres, though the one on the left seems to have some little attempt at shading. The C of COLOMBIA comes just under the first R of CORREOS.

20 c. Second Forgery.

I first saw this in 1902. It looks infinitely better than the first forgery, and, in some respects, it is better than the genuine in appearance. Typographed (my single specimen is in a brownish *pink*), on thick, hard white wove paper. The condor has a round head, like a pigeon, with a round eye, instead of the long eye of the genuine, and it appears to be looking rather down, towards the E of ES The beak is that of a pigeon. The neck is thick and short. The stars above its head are real stars, with six rays, though one or two have only five rays. There is no line of shading following the outlines of the petals of the roses, but there are a number of coloured rays surrounding the white balls in the centres of the said roses. There is no line of shading in either ball. There is a single line separating the top compartment of the shield from the centre one, and a similar single line separating the central compartment from the bottom one. The two seas in the bottom compartment are of about equal size, so that the upper one is too small, and the lower one too large; and the isthmus makes a good broad band between them. There is no stop after COLOMBIA, the stop after ANTIOQUIA is very small and round, and the white stop after CENT is too large and prominent. There is no stop after the 20 in either corner.

POSTMARKS.

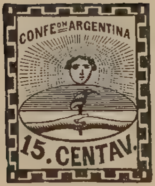
Genuine.—None of my copies are cancelled with anything but a word, or letter, written in pen and ink, so I cannot say what is the regular handstamp used for this purpose.

Forged.—All the forgeries just described are cancelled with 37 (without numerals), except the second forgery of the 20 c., which is uncancelled.

As the originals are lithographs, and I have not been able to procure whole sheets of each value, it is quite possible that some of the copies of each value may vary slightly from my descriptions. For instance, I have a copy of the 10 c. which is labelled quite distinctly "CORHEOS," instead of CORREOS. However, I think my tests, taken from several copies of each value, will be sufficient.

ARGENTINE.

Issue of 1858. 5, 10, 15 Centavos.



From the coarse design of the originals, it might be thought that the forgers would turn out a good imitation of them; but, as will be seen by the following description, it would appear that even badly-made stamps are not always easy to counterfeit, though some of the forgeries which I have seen are much better than others.

Genuine.

Lithographed, on white wove paper; unperforated. In each corner there is a little upright oblong, by way of ornament. The key-pattern down the right side looks the same way as that down the left side; but it has a long piece sticking out at the bottom, and several times longer than the projection at the bottom of the left-hand key-pattern. The first letter of the word CONFE^{ON} is much nearer the left border of the stamp than the last letter of the word ARGENTINA is to the right; in fact, there is almost room for another letter to be added on the right side. There are two lines under the last two letters of CONFE^{ON}. They are very distinct in all my copies. The oval seems to be a shade more rounded on the right side than on the left, and it touches the border on both sides. In clear copies, there are twelve horizontal lines to be seen in the upper part of the oval, counting to the left of the cap of liberty, right up to the neck of the sun. The sun's face is a little like the portraits of the Tichborne claimant. It has a pointed chin; the mouth is slightly oblique, inclining downwards to the right; the hair is parted on one side, though this cannot always be seen; and the whole face is exactly above the centre of the oval. The cap of liberty extends from the very bottom line of the shaded half of the oval, up to just touching the eleventh line. It is not very well drawn, but one can see what it is intended for. It does not come to a point like our illustration, but the upper end is quite blunt and rounded. There are two white marks upon it, a horizontal white patch, running nearly across, about the middle of it; and a sort of badly-made white diamond, with a dark mark in it, in the upper part of the cap. The point of the first A of ARGENTINA is ¾ mm. from the inner outline of the frame above it, while the base of the E of CENTAV. is hardly ¼ mm. from the outline of the frame below it. The rays of the sun are composed of dots, except just at their outer ends, where they merge into lines, as though the dots had run into each other. The pole upon which the cap of liberty is placed is solid in heavily-printed copies, *i.e.*, it is a thick line of colour, and not merely outlined; but, in clearly-printed specimens, it is composed of two separate lines. The pole shows up to above the level of the third line of shading in the oval, as though a piece had been cut out of the cap to show it. There is a stop, and sometimes two, after the 5, in the lowest value; the other values have no stop after the numerals, and there is no stop after ARGENTINA in any of the values. The numerals are all upright.

First Forgery.

Lithographed, on white wove paper, about the same substance as the genuine. The key-pattern on the left side looks the opposite way from that down the left side, and the little piece sticking out at the bottom of the left side is slightly longer than the piece sticking out at the bottom of the right-hand key-pattern. The C of CONFE$^{\underline{\underline{\text{ON}}}}$ and the last A of ARGENTINA are at about equal distances from their respective sides of the stamp. The two lines under the ON of CONFE$^{\underline{\underline{\text{ON}}}}$, which are of equal length in the genuine, are not alike in this forgery, the upper one being too short; they are also much too far apart. The central oval is too short, and does not touch the frame on either side. There are fifteen lines of shading in the upper half of the oval; they are quite distinct, and easy to count. The sun's left eye and eyebrow (right side of the stamp) are blotched into one solid mass of colour. The other eye appears to be squinting inwards. The cheeks are not so full as in the genuine, and the left cheek (right side of the stamp) is heavily shaded. The mouth turns up at both corners, and there is a perpendicular line joining the mouth and nose together, which is not found in the genuine. I cannot make out any parting in the hair. The cap of liberty is very like the one in our illustration; it resembles a cow's horn, is sharply pointed at the top, and is white, with two almost horizontal dark bands of shading across it, and a dark tip. This is a very easy instant test. The cap begins at the third line from the bottom, and reaches to the thirteenth line. The point of the first A of ARGENTINA is only ½ mm. from the frame above it, and the base of the E of CENTAV. is barely ½ mm. from the frame below it. The pole on which the cap of liberty is placed is composed of three perpendicular lines, and the upper part of it can be seen to above the level of the fourth horizontal line in the oval. There is a stop after the numeral in the 5 and 15 c., and none in the 10 c. All the numerals are sloped very much to the right.

Second Forgery.

Lithographed on stout, white wove paper, usually imperf., but sometimes perf. $12\frac{1}{2}$. There is a different design for each value, the 5 c. being the worst, and the 10 c. the best. I shall have to describe each separately.

5 c. Forged.

The four white corner-oblongs are as follows in this forgery: Left top corner, a sort of badly-shaped transverse diamond; left bottom corner, a transverse white blotch; right top corner, a small white **L**; right bottom corner, an oblique hyphen. One easy instant test for this forgery is the key-pattern, as the piece down the right side is joined to the top and bottom pieces. There is only one line under the ON of CONFE$^{\underline{\text{ON}}}$, and the G of ARGENTINA is an unmistakable C, being quite destitute of the very marked cross-bar of the genuine. The oval is much more pointed on the right side than on the left. There are ten horizontal lines in the upper half of the oval. The sun has an extremely self-satisfied expression; the mouth is a perfectly straight line; the left eye (right side of the stamp) is round instead of long, and the dark mark forming the nose is shaped like an L, with its tail turned the wrong way, whereas the nose in the genuine is exactly like a J. The face does not seem to be exactly above the centre of the oval, but rather too much to the right. The cap of liberty is a roughly circular object, with a dark blotch in the middle, and with two coloured lines coming from it into the unshaded half of the oval, and converging together where the pole meets the top of the hands. The pole is solid, and the cap extends from the first shaded line to the ninth. The point of the first A of ARGENTINA is fully $\frac{3}{4}$ mm. from the frame above it, while the E of CENTAV. is very close to the frame below it (hardly $\frac{1}{4}$ mm. from it), even closer than the genuine. No portion of the pole can be seen above the first line of the shading in the oval. There is a stop after the 5, as in the genuine. The portion of the key-pattern under the 5, in the bottom label, points away from the 5; but in the genuine it points to the 5.

10 c. Forged.

Lithographed, paper as before. The corner-ornaments are squares, instead of upright oblongs. The piece sticking out at the bottom of the key-pattern at the right side is like the genuine, but there is no similar projection at the bottom of the piece down the left side. There is only one line under the ON of CONFE$^{\underline{\text{ON}}}$, and the cross-bar of the first A of ARGENTINA extends inwards only, instead of right across the lower end of the letter. The oval does not touch the frame either side. There are eleven horizontal lines in the upper half of the oval. The sun's face has rather a Jewish look, with long, sleepy, closed eyes; the mouth is nearly straight, and much thicker than in the genuine; the hair has a very distinct white parting on the right side (left side of stamp); the chin does not touch the outline of the oval below it. The face seems to be set a little too much to the right. The cap of liberty is a shapeless blotch. It reaches from the first line of shading to about the ninth. I cannot describe it, as there is nothing on earth to which to liken it. The chief part of it is white. The point of the first A of ARGENTINA is a little more than $\frac{1}{4}$ mm. from the frame above it, and the base of the E is nearly $\frac{1}{2}$ mm. from the frame below it. The rows of dots forming the sun's rays are arranged in such a way as to leave concentric semicircles of white all round the sun, and just above the sun's head there are a number of short lines, though, in the genuine, there are neither dots nor lines close to the sun's head. I have one specimen of this forgery which shows most of the rays as lines, instead of dots. The pole is composed of two lines below the hands, and a solid line above them. It seems to reach, as far as I can make out, to the second line of the shading of the oval. There is a stop after CENTAV. in this forgery.

15 c. Forged.

Lithographed; paper as before. The white corner-ornaments are squares, except the one in the right top corner, which is a transverse oblong, or sometimes a round dot. There is no piece projecting vertically downwards from the key-pattern, either on the right side or on the left. There is only one line under the ON of CONFE$^{\underline{ON}}$, and the G of ARGENTINA is similar to that in the 10 c. just described. The oval *barely* touches the border on the right side, but it touches plainly on the left. There are twelve horizontal lines of shading in the top half of the oval, but the third and fourth from the bottom are so blotched together that they might easily be mistaken for a single line. The sun's face does not touch the outline of the oval below it, except in heavily-printed copies; each eye is a horizontal dash; the mouth is more of a human mouth than in the genuine; the hair is parted *almost* in the middle, and the whole face is placed considerably too far to the right of the centre of the oval. The cap of liberty is a shapeless object, reaching from about the fourth line to the tenth; it is all white. The point of the first A of ARGENTINA is nearly $\frac{1}{2}$ mm. from the frame above it, and the E of CENTAV. is about the same distance from the frame below it. Most of the rays of the sun are lines, instead of dots; and one variety of this forgery shows some of these rays cutting right into the hair on the sun's head. The pole is formed by two lines all the way; it can be seen up to the fifth line of shading, and the lines of shading cut across it. There is a stop after CENTAV.

Third Forgery.

I have only the 5 c. of this, but I dare say the whole set exists. Lithographed, on white wove paper, slightly thinner than the genuine. In each corner there is a small white square. The key-pattern is well imitated in this counterfeit. The two lines under the ON of CONFE$^{\underline{\underline{ON}}}$ are too long; $1\frac{1}{2}$ mm., instead of just a shade over 1 mm. There are ten horizontal lines of shading in the upper half of the oval. The sun has a rounded chin, partly cut off by the outline of the oval; the mouth is a straight line, with a sudden droop at the left-hand end (right side of stamp). The cap of liberty reaches from the bottom line of shading to the top one. It is of a sort of sloping oblong shape, with a very noticeable gap on the left side, between the third and fourth horizontal lines. Except for this wedge-shaped gap, there is no white in it at all. The pole cannot be seen above the beginning of the shading. If prolonged downwards, it would graze the beginning of the N of CENTAV.; though, in the genuine, it would pass clear to the left of the N.

Fourth Forgery.

Of this I have only the 15 c. Lithographed (?), in *dark* blue, on thick, hard, white wove paper. The upright oblongs in the corners are only about half as wide as the genuine. The oval touches the frame on the right side, but not on the left. There are thirteen horizontal lines of shading in the upper half of the oval. The mouth is small and thick, the left eye seems to be shut, but the right one (left side of stamp) is like the genuine; the hair is curly. The cap of liberty is exceedingly like that of the first forgery; it reaches from the bottom line of shading to the eleventh line. The point is even sharper than that of the first forgery. The rays round the sun are much too irregular, showing concentric arches of white lines, formed by the breaks in the rays. In the genuine, these breaks do not form any pattern. The pole is darkly shaded, but shows two triangular patches of white above the hands, and one below them; it is visible to level with the fourth line of shading. There is no stop after the 15, and a smaller one after CENTAV. The numerals slope strongly to the right. The G of ARGENTINA is not like the genuine, or any other forgery; it has no cross-bar, but a downward-pointing tongue (G).

Fifth Forgery.

I have only seen the 5 c. of this, which came to me in 1902. Lithographed, on thick, very hard, white wove paper. There is a square in each corner. The key-pattern down the left side looks the opposite way from the one down the right side. The key-pattern at the top shows only two upward-pointing "keys," with portions of two others; while the genuine shows four upward-pointing "keys." The pattern at the bottom shows three upward-pointing "keys," instead of four. There are no lines under the ON of CONFE$^{\text{ON}}$; the G of ARGENTINA is a C; and there is a stop after the word. The oval does not really touch the frame either side, but there is a small blotch, making a join between the oval and the frame, on the left side. There are eleven horizontal lines in the oval. The sun's face is partly hidden by the postmark in my specimen; but it seems to have wide-open eyes, a broad nose, with a perpendicular line joining it to the mouth, which is like a real mouth. The hair is parted very nearly in the centre. The cap of liberty is like a cocked hat at the base, but terminates like a cap of liberty. It is all white, except a little shading at the centre, and reaches from the second to the eleventh line of shading. The point of the first A of ARGENTINA is just ½ mm. from the frame above it, and the E of CENTAV. is ¼ mm. from the frame below it. Many of the rays of the sun are very faint, so that there is a large patch which is almost white, to left of the sun. The pole is of solid colour, and it shows up to the third line of shading. The tail of the 5 is a large, nearly round ball.

Sixth Forgery.

Lithographed, in black ink, on *green-faced* paper. The 5 c. is the only value I possess of this forgery. Of course the green colour instantly condemns it; but I had better give some details of the design. The oval touches the border on the left side only. There are seven *very* coarse lines of shading in the upper part of it, and a blotch, which is probably an eighth line, at the top. The hands are very large, and the lowest line of shading touches them. There is a black dot under the hands, indicating the commencement of the pole; but the rest of the pole is invisible. The cap of liberty rests immediately upon the hands, and runs up to the top of the oval; it looks rather like a crooked claret-jug, but not in the least like a cap of liberty. The C of CONFE$^{\underline{\underline{\text{ON}}}}$ almost touches the border, and there are two lines under the $^{\underline{\underline{\text{ON}}}}$. The halo round the sun is formed of dots, irregularly distributed, bounded by a number of thick strokes. Two of these strokes, on the right-hand side, touch the boundary-line. There is a stop after both 5 and CENTAV.

POSTMARKS.

Genuine.—The usual postmark on the genuine stamps of this issue is a large, transverse oval, with name, etc., inside the curve, and FRANCO in large letters, in the centre.

First Forgery.—42, 100. Also an unoutlined oval, formed by very tiny dots. I have one specimen which bears two lines of print, without frame; the upper word is FRANCO, but the lower one is illegible.

Second Forgery.—21, without the heads to the arrows, also something like 26, also 51, 98.

Third Forgery.—An unoutlined oval or circle, composed of very small diamond-shaped dots. Also a number of large oval dots, each one of them being the size of the C of CENTAV.

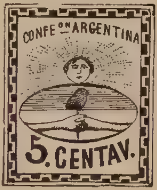
Fourth Forgery.—My specimen is not cancelled.

Fifth Forgery.—Something similar to 26.

Sixth Forgery.—Uncancelled.

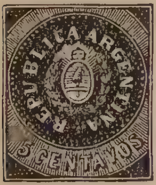
Issue of 1861. 5 (10, 15) Centavos.

I have seen no forgery of this issue as yet, but I would remind my readers that the 10 c. and 15 c. of this set were never issued to the public. They were distinguished from the first issue by having the key-pattern border very much smaller, with six pieces at top and bottom, and the lowest value has the 5 very large; whereas the stamps of the first issue have a larger border, containing four pieces at top and bottom in the same space as the six of this issue; and the figures of value on each of the first set are a good deal smaller than the 5 of this issue.



Issue of 1861-2. 5 Centavos, rose.

There are two types of this stamp, and I think it better to describe both, so as to avoid the possibility of misconception or error. They are both lithographed, on soft, slightly surfaced, white wove paper. The unused copies in bright rose, red, and vermilion-red, now sold, are reprints of Type I., and the 10 c. and 15 c. sold with them are from the stone of the 5 c., and are thus little better than forgeries, as the two genuine types of the latter values have not been reprinted, so far as I know.



Genuine. Type I., 1861.

There are 11 *straight* lines in the shield, and 72 pearls round the central circle. The 5 is large, with its head projecting almost as far to the right as the width of the body. The C of CENTAVOS is very small. The first A of ARGENTINA is much more pointed than the A of REPUBLICA. The little cross, separating the words of name, is formed by five almost circular, white dots. The branches of the wreath are very white; and it is almost impossible to count the separate leaves. The top of the right-hand branch ends in two leaves, which point almost directly upwards. The top of the left-hand branch is rather sharp, and it points straight towards the sun. The arms and hands, supporting the pole which bears the cap of liberty, are represented by two parallel lines, very wavy, and passing in front of the pole. The cap of liberty rests on the second line of shading, and touches the tenth, counting from the bottom. The pole does not touch the outline of the oval beneath it.

Genuine. Type II., 1862.

There are 14 *curved* lines in the shield; the lowest being much thicker than the rest. There are 74 pearls round the circle. The 5 is small, with a very short head, which projects to the right only about half as far as the width of the body. The C is a good deal larger than in the first type, and matches the rest of the letters. The A of REPUBLICA and the first A of ARGENTINA are both cut off very broad and square at the top. The little cross, separating the two words of name, is composed of four pear-shaped dots, surrounding one circular one. The branches of the wreath are nicely shaded, with almost every individual leaf distinct. There is one very small, darkish leaf at the top of the right-hand branch, which points decidedly to the left. The top leaf of the left-hand branch is very small, rounded like a white ball, and points above the sun. The arms and hands, supporting the pole which bears the cap of liberty, are represented by two almost straight lines, which pass behind the pole. The cap of liberty rests on the second line of shading, and comes a shade beyond the twelfth, counting from the bottom. The pole does not touch the outline of the oval beneath it. Stamps printed from the worn stone of this type show the spandrels almost white, as the radiating lines outside the circular part have almost disappeared.

First Forgery.

Lithographed, on wove paper, very similar to that of the genuine. There are 10 straight lines in the shield, and 76 pearls round the circle. The 5 and C are imitated from Type II. of the genuine. The A of REPUBLICA is wider than the first A of ARGENTINA, like Type I. The letters AR of ARGENTINA touch each other at the bottom in this forgery, but not in either type of the genuine. The side and bottom arms of the little cross which separates the words of name are pear-shaped; the top one is round. In many copies the two side-arms run into the central dot. The wreath is very similar to that in Type II. of the genuine; while the coarse lines in the shield are more like those of Type I. The top leaf on the right-hand branch of the wreath is single, as in Type II.; and there are two very small leaves at the top of the left-hand branch, not like either of the genuine types. The easiest test for this forgery is the pole, which reaches right down to the very bottom of the oval shield; whereas, in both types of the genuine, it reaches only half-way between the arms and the bottom of the shield. The arms are represented by two parallel lines, passing in front of the pole; the upper line on the left side does not touch the side of the shield, but is turned somewhat upwards, making the left side wedge-shaped. The cap of liberty rests on the bottom line of shading, and reaches up to the top line but one. In both types of the genuine, the rays of the sun make five zigzags below ICA AR. In this forgery, the ends of the rays are cut off in a curve, following the curve of the lettering above them, without any zigzags. The pole goes down to the bottom outline of the containing-oval.

Second Forgery.

Lithographed, on very white wove paper. This is, at first sight, very like the specimens from the worn stone of Type II.; that is to say, there are absolutely no radiating fine lines outside the circular portion of the stamp; indeed, no lines at all, except the two curved lines in each corner. There are no lines in the shield behind the cap of liberty, and there are 79 pearls round the central circle. The 5 is the small 5 of Type II. The tops of the A of REPUBLICA and the first A of ARGENTINA are about equally broad, both being cut off square. The A and R of this latter word are joined at their bases. Four out of the five dots, composing the little cross between the words of name, are blotched together; the one on the left side does not touch the rest. The wreath is something like that of Type II., but the two sides are much too short; the top of the right-hand wreath does not touch the rays of the sun at all, and the top of the left-hand wreath only touches the very last ray to the left; but, in both types of the genuine, the upper ends of the wreath cover over a great many of the rays. The arms are represented by two perfectly straight parallel lines, very wide apart; and it is difficult to say whether they pass in front of the pole or behind it, as the outlines of pole and arms are both visible where they cross.

Third Forgery.

Lithographed, on thin, greyish-white wove paper. There are 11 straight lines in the shield, as in Type I. of the genuine, but the third and fourth from the bottom are too far apart. There are 81 pearls round the central circle. The little cross between the words of name is formed by four large round dots, surrounding a small round dot. The wreath resembles that of Type I. The top of the right-hand branch appears to have three leaves on it; and two of them only just touch the very first ray of the sun, while the third does not touch the ray at all. The top leaf of the left branch, if prolonged, would pass far above the face of the sun. The arms and pole are very similar to those in Type I., of which this forgery is evidently an imitation; but the cap of liberty is exactly like a leg of mutton; it rests very nearly on the first line of shading on the shield, and reaches up to the same height as in the genuine Type I. There is a very strong, second upper outline to the shield in this forgery, hiding the mouth of the sun, which is not visible in the genuine Type I.

POSTMARKS.

Genuine.—A long, pointed oval, containing name of town between two branches, all in three straight lines; also CORREOS DEL arranged in a circle without any outline, and with date in three lines in the centre; also what appears to be a very large star of diamond-shaped dots; also a transverse oval, composed of a thick and a thin line very close together, and the ends of the oval concave instead of pointed, with three lines of inscription in the centre; also a small postmark, something like 96; also an enormous pair of concentric circles, which would cover about four stamps at once, with name in very large letters in between the circles, and an inscription in a broad band across the middle; also what appears to be a small, pointed oval of diamond-shaped dots; also a very large oval of the said dots; also something like 13, but much larger, with CORDOBA FRANCA. None of these postmarks are outlined unless mentioned. They are nearly all struck in blue. Out of twelve cancelled stamps at this moment before me, only two are in black.

First Forgery.—Some enormous diamond-shaped dots, each almost as large as the shield; also two large concentric ovals, the outer one blunter than the inner, with inscription between the ovals and in the centre; also an imitation of a colonial postmark, similar to 54, without numerals.

Second Forgery.—A single curved line, which may be a portion of an enormous circle or oval. I have never seen any cancellation but this in the second forgery.

Third Forgery.—A set of five long parallel bars, like 98; also 37, without numerals. All these forged cancellations are in black.

Same Issue. 10 Centavos, green.

There are, as before, two types, but not identical with the two types of the 5 c. One has a very distinct white accent over the U of REPUBLICA; the other has no accent.

Genuine.

Printing and paper as in the genuine 5 c. There are 14 straight lines in the shield, the lowest but one being crooked and badly drawn. There are 78 pearls round the circle. The cap of liberty extends from the second to the twelfth line, counting from the bottom. The left-hand branch of the wreath ends in a single leaf, which points towards the foot of the A of REPUBLICA.

First Forgery.

This is simply the first forgery of the 5 c. described above, with the value altered.

Second Forgery.

This is the second forgery of the 5 c., with the value altered.

Third Forgery.

This is the third forgery of the 5 c., with the value altered.

Fourth Forgery.

(*Soi-disant* Reprint.)

This is a reprint from the stone of Type I. of the 5 c., with the value altered. As no such stamp ever existed in reality, I prefer to call this "reprint" by its right name.

POSTMARKS.

Genuine.—As in the 5 c.

Forged.—As in the forged 5 c.

Same Issue. 15 Centavos, blue.

There are two types of this stamp, as of the other values. I possess only the second type.

Genuine. Type II., 1862.

The paper and printing are the same as in the other genuine ones. There are 71 pearls round the circle and 15 lines in the oval shield.

First Forgery.

This is the first forgery of the 5 c., with the value altered.

Second Forgery.

This is the second forgery of the 5 c., with the value altered.

Third Forgery.

This is the third forgery of the 5 c., with the value altered.

Fourth Forgery.

(*Soi-disant* Reprint.)

This is a reprint from the stone of Type I. of the genuine 5 c., with the value altered. No such type of the 15 c. ever existed.

POSTMARKS.

Genuine.—As in the 5 c.

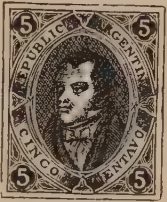
Forged.—As in the forged 5 c.

5 Centavos, rose; head in oval.

Issue of 1864. Unperforated; wmk. R.A.
Issue of 1864-66. Perf. 11½; wmk. R.A.
Issue of 1867. Thinnish paper; unperforated; no wmk.
Ditto. Perf. 11.

Evans states that the two stamps of 1867 were re-issued in 1872.

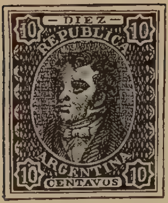
Genuine.



Engraved in *taille-douce*, on thick and on thinnish paper, as above. The watermark is in script letters. The unwatermarked and the unperforated ones are scarce. Although engraved in *taille-douce*, the impression, not only in the 5 c., but also in the higher values, is very unsatisfactory; the thick, hard paper apparently not lending itself to the requirements of this mode of printing. There is a 5 in each corner of the stamp, and each of them has a line of shading in the centre of its white part; *i.e.*, a line following the contour of the numeral. This is not very plain in the left lower 5, but very distinct in all the others. The value is written CENTAVOS, though the C and the S are not very plain, being blotchy, and somewhat hidden by the shading. The whole of the light part of the face, except the point of the nose, appears to be shaded all over with fine dots; the nose is of a good shape, and stands out well from the face; the bow of the cravat is distinct; and the shirt-front is shaded all over with oblique lines, running down from right to left. In my specimens, the background, behind the bust, is perfectly solid, and it is quite impossible to see where the back of the head ends and the background begins, the latter is so very dark. The little crosses before and after CINCO are very indistinct, in consequence of the lines of shading being drawn over them; and there are three lines to be seen between the left-hand cross and the C, and the same number between the right-hand cross and the O, one of the three lines in each case, touching the cross. The ink stands out sensibly from the paper.

Forged.

Poorly lithographed, in a pale brownish-pink, on thick, hard, smooth, greyish-white wove paper, no watermark, unperforated. The surface of the stamp is very shiny, so that it feels quite greasy to the touch. None of the corner-numerals have any line of shading in them. The value is written SENTAVOS, the S being exceedingly like an 8. The final S is very distinct, having no shading on it. The whole of the face is quite white. The nose is very ugly and drooping, and does not stand out from the face. The bow of the cravat is almost invisible, and the shirt-front has no shading on it. The background, behind the bust, consists of a coarse lattice-work of crossed oblique lines, showing diamond-shaped interstices. This is a very easy test. As the background is so much lighter than in the genuine, the back of the head is tolerably plain. The cross before CINCO is very distinct, as there is very little shading on it; and there seems to be no shading between it and the C. The other cross is more like the genuine; but the three lines of shading do not reach from top to bottom of the label. The impression is perfectly flat to the paper.



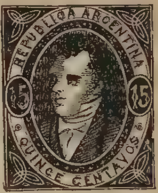
Same Issue. 10 Centavos, green.

Of this stamp I have seen no forgery. A copy without watermark, unperforated, on extremely thick, soft, white wove paper, was sent to me in an album of forgeries; but as it corresponds with the genuine, line for line, in every respect, I conclude that it must be a proof.

Same Issue. 15 Centavos, blue.

Genuine.

Paper, watermark, etc., the same as in the various issues of the 5 c. The C of REPUBLICA is not like a G, neither is the C of CENTAVOS. The 1 of 15 on each side goes a very little higher than the head of the 5. There is a three-lobed ornament in each corner of the stamp, and each of these ornaments has five triangular white patches, with dark dots in them, surrounding it—*i.e.*, one near each point, and one between each two lobes; but the one near the first N of ARGENTINA is not always very plain. The background of the central oval is very dark, so that the outline of the head and hair is very difficult to trace. The whole of the light part of the face is shaded with lines of oblong dots, with the exception of the point of the nose; and the darker parts of the forehead, where the dots run into lines, have the said lines very faint. The lips are rather thick, and the red parts are shaded with vertical lines, very little darker than the rest of the face. The outline of the red part is very nearly straight. Of course, when I speak of the "red part," I refer to the part which would be red in a living person. The ornamental stop before QUINCE is exactly the same as the one after CENTAVOS; *i.e.*, a coloured ring, with a large round dot in its very centre, and a small white dot in the centre of the large coloured one. The bow of the cravat is very lightly shaded. The plate never seems to be wiped clean; and consequently, the whole of the white parts of the stamp are invariably tinted more or less with the colour of the impression.



Forged.

Lithographed, on stout, very white wove paper, unwatermarked, badly pin-perf. 12½. The C of REPUBLICA is very like a G, and so is the C of CENTAVOS. The 1 of 15 on each side is, if anything, very slightly lower than the head of the 5. Each of the three-lobed ornaments in the corners of the stamp has only four triangular white patches, with dotted centres, surrounding it; that is to say, the four triangles which ought to be seen above the U of REPUBLICA, above the first N of ARGENTINA, below the I of QUINCE, and below the V of CENTAVOS are entirely absent. The outline of the head can be seen quite distinctly, as the background is too light, owing to the fact that the little pointed upright oblongs, with dark centres, in the said background, are not smeared with the colour of the impression, as they invariably are in the genuine. Several parts of the face are perfectly white, without any dots or lines whatever; and the lines across the lower part of the forehead are too thick and prominent. The red part of the lower lip is nearly all white; that of the upper lip is of thick solid colour, and absurdly bowed down in the centre. In the ornamental stop before QUINCE, the outer ring is irregularly drawn, and the large dark dot is not in the centre of it, but touches the lower part of the ring. The stop after CENTAVOS is better drawn, but the ring touches the outline of the label to the left of it, which is not the case in the genuine. The bow of the cravat is much too distinct, having very thick and heavy shading on it. There is not the slightest trace of smeared colour over the white parts of the stamp, which are thus made too white and too prominent. The ink does not stand out from the paper, though it does very markedly in the genuine.

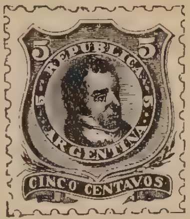
POSTMARKS.

Genuine.—CERTIF in very large letters, probably part of the word CERTIFICADO; also 1, 29, 42 (without numerals), 59; also the large, transverse oval of the first issue.

Forged.—80 (bars thinner); also the large, transverse oval of the first issue.

Issue of 1867. 5 Centavos.

There are two types of this stamp. Type I. has the head on a background of horizontal lines; Type II. has the horizontal lines crossed by oblique ones. In addition, the head is re-drawn in Type II., and shows the outline of the collar above the AR of ARGENTINA almost straight, whereas it is rounded in Type I.



Genuine.

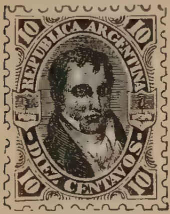
Finely engraved in *taille-douce*, on rather thick, yellowish-white wove paper; perf. 12. If the stamp be held obliquely towards the light, it will be seen that the ink of the impression stands out decidedly from the surface of the paper. Each A in the inscriptions is pointed—not a very acute point, but still not at all square. There are two white dots before and after REPUBLICA, and two similar ones before and after ARGENTINA—eight in all. In each case, the one dot is large and oval, and the other small and round. Between the shield and the CINCO CENTAVOS label, at the bottom of the stamp, there are two branches; they appear to be olive-branches, with leaves and berries. The point of the shield is exactly above the centre of the E of CENTAVOS.

Forged.

Poorly lithographed, on stout, very white wove paper, showing a more regular grain than the genuine; perf. $12\frac{3}{4}$. The forgers have imitated Type II., but the crossed lines of the background are very coarse. The ink does not stand out from the paper. In the words REPUBLICA ARGENTINA, each A has a wide, square top. The postmark, in my single specimen, covers the A of CENTAVOS, so I cannot say whether this is also square. The dots in the circular label are all round, except one of the two before REPUBLICA, which is merely a tiny white wedge. The branch above the VOS of CENTAVOS is a bunch of wheat-ears (or it *may* be a bunch of bulrushes); the one over the CIN of CINCO is some unknown plant with a knobby head. The point of the shield is above the beginning of the space between the EN of CENTAVOS. I do not think this counterfeit is likely to deceive. My young readers must not confound this forgery with the genuine lithographed 5 c. of 1888–90, which is of almost exactly the same design, but is lettered CORREOS ARGENTINOS, instead of REPUBLICA ARGENTINA, and has no white dots before or after the words.

Same Issue. 10 c., green.

Genuine.



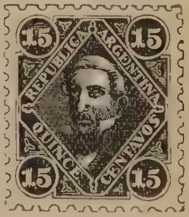
This is only found with the background of crossed lines. It is engraved in *taille-douce*, like the 5 c., on stout, hard, white wove paper ; perf. 12. The face is shaded all over, except a small white patch above the right eyebrow (left side of stamp). There are four distinct, dotted horizontal lines of shading on the lower lip. There is a long lock of hair coming down to the centre of the forehead, below the first A of ARGENTINA, and a *much* shorter, rounder lock, coming down a little way, above the right eye, and below the A of REPUBLICA. The small shields, right and left of the oval, show the arms perfectly distinctly, including cap of liberty, pole, clasped hands, etc. There is a white, clearly-cut oval each side of DIEZ CENTAVOS. In consequence of the shape of the letters of the upper and lower inscriptions, many of them touch each other, either at the top or the bottom. For instance, in REPUBLICA ARGENTINA, the letters RE touch at the bottom ; UB at the top ; LI and CA at the bottom ; TI at the top ; IN at the bottom. In the lower inscription, the NT touch at the top, and TA at the bottom.

Forged.

Poorly lithographed, on soft, medium, very white wove paper ; perf. 13. The groundwork is of horizontal lines, though about three oblique crossing-lines may be made out to left of the head, but they cross the wrong way—down from left to right—whereas, in the genuine, they cross down from right to left. (I ought to mention that these crossing-lines, in the genuine, hardly show at all on the right side of the stamp.) A large part of the face is entirely unshaded. There are no horizontal lines of shading on the lower lip, but only a blotch. The two curls on the forehead are very nearly the same size and shape—one is under the space between the two words of name, and the other is under the R of ARGENTINA. The arms in the two small shields are very indistinct. The lower half of the left shield is white, with dotted lines ; but in the genuine it is shaded with perpendicular lines—the *gules* of the herald. The white oval before DIEZ is very shapeless ; the one after CENTAVOS is better. The CE of CENTAVOS appear to touch each other at the top, but none of the other letters of either inscription touch.

Same Issue. 15 c., blue.

Genuine.



Engraved in *taille-douce ;* paper and perforation as before. There are two types—one with horizontal lines only behind the head, and the other with crossed, horizontal and diagonal lines. The forgers have imitated the latter. The face bears a short moustache, clipped close at the corners of the mouth. The (very Gladstonian) collar shows on both sides of the face, and the vertical lines of shading on the collar are long and faint. The corner-numerals are on a ground of distinct, thick horizontal lines, partly crossed by perpendicular ones. The unshaded part of the nose is not very prominent. There are eight curiously-shaped leaves in the spandrels ; and with regard to the four larger ones, if stems had to be added, they would run naturally to the nearest point of the circle containing the 15.

Forged.

Lithographed, on soft, medium, very white wove paper; perf. 12½, 13. The end of the moustache is long and drooping, and reaches nearly to the corner of the collar. The side of the lip looks as though a large slice had been taken out of it. The collar only shows on the left side of the face (right side of stamp). N.B.—Both genuine and forged show a dark end of necktie, sticking out on the left side, and this must not be mistaken for the collar. In the genuine the collar is white, and comes very near to the corner of the mouth, but this is absent in the forgery. The shading on the collar is composed of five very short, thick, dark perpendicular lines, and traces of two others. The numerals in the upper corners appear to be on a solid, or almost solid ground; in the lower corners the ground is of crossed lines. There is a very strong white patch running down the front of the nose, which is so prominent as to be almost the first thing to catch the eye. If stems were to be drawn to the three-pointed leaves near the numeral-circles, the stem of the one in the right lower corner would be drawn towards the O of CENTAVOS; the one in the right top corner towards the space between IN of ARGENTINA; the one in the left top corner towards the P of REPUBLIC; and the one in the left bottom corner towards the numeral-circle below it.

POSTMARKS.

Genuine.—1; also a large transverse rectangular frame, with name and date.

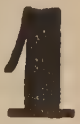
Forged.—62, 98 (5 lines).

Issue of 1877. Provisionals: "1" on 5 c.; "2" on 5 c.; "8" on 10 c.

These provisionals exist both with upright and with inverted surcharge; I have no specimens of the latter, except as forgeries.

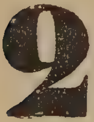
1 c. Genuine.

I cannot find any trace of indentation of the numeral into the paper, either in this or the other values, so I conclude that the surcharge is possibly lithographed. The 1 is 13½ mm. high in the centre, where the top is hollowed, and 14 mm. high, measured up the back. My specimen is 4¾ mm. across the top, and 4½ mm. across the bottom, above the base-line. The base-line itself is 8 mm. wide, and projects 1½ mm. to left, and 1¾ mm. to right. It is nearly ¾ mm. thick at the back. From the left top corner of the numeral to the outside point of the long serif there is a distance of 8½ mm., and the thinnest part of the serif, close to where it joins the numeral, is very nearly ½ mm. thick.



1 c. Forged.

Of this I have only a specimen with inverted surcharge. The figure shows no sign of being indented into the paper. It is 13¼ mm. high, in the centre of the hollow, and 13¾ mm. high up the back. It is 4½ mm. across, near the top, and 4¼ mm. across near the bottom. The left end of the base-line, in my specimen, is cut off by the perforations, so I cannot say how long it is; but the right side projects about the same distance as the genuine, though the inner corner, where it joins the upright stroke, is rounded, whereas the corner of the genuine is quite square. The outside end of this base-line is hardly ½ mm. thick. From the left top corner of the numeral to the outside point of the long serif there is a distance of very little over 8 mm., and the thinnest part of the serif is not more than ¼ mm. thick.

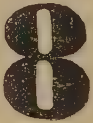


2 c. Genuine.

The base of the numeral measures 10¾ mm.; it comes to a *very* acute point in front, and is 5½ mm. high at the back. There is no sign of the numeral being indented into the paper

2 c. Forged.

The base of the 2 is 11 mm. long; it has a blunt point in front, and is nearly 6 mm. high at the back. The front of the base of the 2 is strongly indented into the paper in one of my specimens; which, by the way, are all with inverted surcharge. The blunt point in front is the best test, as the genuine comes to a point as sharp as a needle.



8 c. Genuine.

This is printed on the 10 c., green.

8 c. Forged.

I have only a very absurd counterfeit, in which the surcharged "8" has been cut bodily out of a 10 c. stamp, and let into a 5 c., to produce the unknown variety of 8 c. on 5 c. By the aid of the microscope, the pattern of a part of the 10 can be seen in the cut-out black figure.

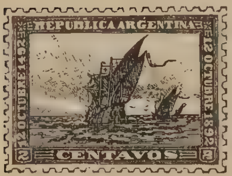
POSTMARKS.

Genuine.—As before.

Forged.—The forged provisionals, of course, bear genuine postmarks.

Issue of 1892. Columbiads.

2 Centavos, light blue; 5 c., dark blue.



I got these counterfeits in 1898, but fancy they had then been in existence some months at any rate.

Genuine.

Engraved in *taille-douce* on white wove paper, perf. 11½, brownish gum, watermarked with an impressed rayed sun, the rays of various lengths, some of them nearly 8 mm. long. There is an accent over the U of REPUBLICA, and, in the word ARGENTINA, the letters AR and IN are joined together at their bases. The tail of the C of REPUBLICA curls slightly inwards, and the A *almost* touches the A of the following word. The 8 of 1892 is like an S, *i.e.*, the loops do not join the body of the figure; while the ball of the tail of the 9 is not joined to the figure, but is, as it were, broken off. In the central picture, the oblique patch of land on the horizon, to the left, plainly reaches as far as the side of the vessel in the foreground; and the surface of the sea, where it joins the sky-line, is bounded by two strong dark lines, right across the stamp. There are three dark windows in the stern of the vessel, above the rudder. The three masts are quite distinct; the flag on the fore-mast (the mast furthest off) bears a very distinct dark cross; the flag on the main-mast is divided into four compartments by *two thin* dark lines, crossing each other. The mizzen-mast shows a portion of a flag, the chief part of which is hidden by the sail; this portion has a distinct outline. All three masts are perfectly distinct, and can be seen from the deck right up to their points. The long pennant which hangs down from the great curved yard of the mizzen-sail shows, in its upper portion, a white cross on a dark ground. There are four sea-birds in the white patch of sky to right of the large ship, and three more birds (two of them not so distinct) above the white patch. If the horizon-line were prolonged to the right, it would cut deeply into the foot of the 1 of 1892. Like all *taille-douce* engravings, the genuine stamps very often show the whole of the face of the paper slightly tinted with the colour of the impression. This is due to the imperfect wiping of the plate.

Forged.

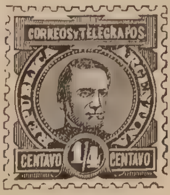
Nicely lithographed, on white wove paper, perf. 11½, like the genuine, but backed with white gum. The "watermark" is more deeply impressed than the genuine, and the rays of the sun are decidedly shorter, the longest of them measuring very little more than 5 mm. There is no trace of any accent over the U of REPUBLICA. None of the letters of any of the inscriptions touch each other, except the RE of OCTUBRE on the left side of the stamp, the bases of these being joined, though they are not so in the genuine. The tail of the C of REPUBLICA points distinctly outwards. The 8 of 1892 is of normal shape, *i.e.*, both loops join the body of the figure; the 9 is also of normal shape, as the ball is joined to the tail of the figure. In the central picture the oblique patch of land slopes down into the sea before reaching the outline of the vessel; the boundary-line of the sea is no thicker than the rest of the lines representing the water; there are no windows visible in the stern of the big vessel, above the rudder; the fore- and main-masts are fairly distinct for their whole length, but the mizzen-mast appears to go *in front* of its sail, and yet *behind* the great curved yard (if it really did this there would, of course, have to be a hole in the sail for the mast to pass through it!). The dark mark in the centre of the white flag on the fore-mast cannot be called a "cross," as one of the arms is imperfect. The flag on the main-mast is divided into four compartments by two *thick* lines, crossing one another. The portion of flag on the mizzen-mast is not outlined, and the corner is not truly square, though it is square in the genuine. The long pennant has its upper portion shaped something like a Papal tiara, with no sign of a cross. The four sea-birds on the white patch of sky are fairly like the genuine; but in the darker portion, above the white patch, there is only one bird, instead of three. If the horizon-line were prolonged to the right, it would not even touch the foot of the 1 of 1892. To imitate the (usual) imperfect wiping of the plate, the forgers have covered the whole face of the counterfeits with a blue wash. This can be very easily seen in my counterfeit (which happens to have a portion of the edge of the sheet attached to it), as the wash extends 5 mm. beyond the impression.

POSTMARKS.

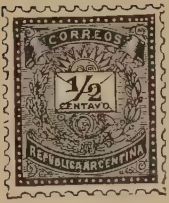
I have not a postmarked copy of either genuine or forged.

BOGUS STAMP.

Issue of 1889–90; ¼ c. surcharged "8," in black, just over the "¼." This surcharge, as I suppose I need hardly say, is altogether bogus.



ESSAY.



12 c., lithographed, ultramarine. A stamp something like the illustration, but with a border composed of curves and upright dashes (UIUIUIU), and without any caps of liberty, is to be found in almost everybody's collection nowadays. I believe the stamp is an essay. It exists imperforate, perf. 12½, and rouletted about 20.

OFFICIAL STAMPS.

Issue of 1884. Upright Surcharge.

Genuine.

OFICIAL

I have two types before me, both said to be authentic. The letters are of the same height, but there is a difference in the spacing.

In the following tables the distances are all between the nearest points, except in the F—L, where the measurement is from the left-hand edge of the F to the very end of the horizontal limb of the L. This particular measurement I have taken, as being more exact than any attempt to measure the whole surcharge could be. It will be understood that the upright surcharge, whether genuine or forged, is always in black.

Measurements.	Type 1. mm.	Type 2. mm.
Height of surcharge	3¾	3¾
Distance from O to F	1	1⅓
F—I	1	1⅓
I—C	1¼	1⅓
C—I	1	1⅓
I—A	1	1¼
A—L	¾	1
F—L	15	15½

Forged.

Of these I have five, as tabulated below :—

Measurements.	1st. mm.	2nd. mm.	3rd. mm.	4th. mm.	5th. mm.
Height of surcharge	2½	4	3¾	2½	4¼
O—F	½	1¼	1¼	¼	1¼
F—I	½	1¼	1¼	½	¾
I—C	½	1¼	1¼	½	1
C—I	⅔	1¼	1¼	¼	¾
I—A	½	1¼	1¼	¼	¾
A—L	½	1	1	¼	½
F—L	11	15½	15¼	10	15

In the first forgery the word is spelt OFICJAL ; the second forgery has some parts of the letters thicker than others ; the third forgery looks very well, but the letters are too widely spaced ; the fourth forgery is far too small, and the fifth forgery too tall. This last is found inverted.

POSTMARKS.

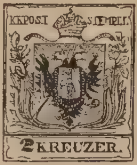
Genuine.—1 ; also with part of what appears to be a large square or oblong, containing lettering.

Forged.—All my specimens are cancelled with 1 or the oblong. These are genuine cancellations, the forgers having taken *used* stamps, on which to print their counterfeit surcharges.

AUSTRIA.

Issue of 1850. 2 kr., black.

This is the only value of which I possess forgeries, though I have seen a coarse imitation of the 9 kr., of which I did not take any notes at the time.



Genuine.

Engraved in *épargne*, on hand-made, greyish-white wove paper, thin or thick. There is a hyphen after K K POST, and the word to the right of the crown is STEMPEL. The little cross on the top of the crown can be seen between the two outlines of the top of the stamp. The tail of the eagle ends in a very distinct black trefoil, which points down a little to the right of the centre of the first E of KREUZER. In each wing there are seven distinct black feathers, with a thin hair-line between every two feathers. The seventh feather on the left side of the stamp does not show beyond the sword. The dark vertical band in the centre of the small shield on the eagle's breast reaches quite down to the bottom of the shield. The 2 goes *very* close to the outline above it, but does not actually touch, except in very heavily-printed copies. The little point projecting down from the said outline is *before* the 2.

First Forgery.

Poorly lithographed, on thin card. There is no hyphen after POST, and the next word is TEMPEL. The absence of the S is, of course, a very easy test. The orb on the top of the crown can be made out, but not the cross above it. There is no black trefoil at the end of the eagle's tail, and the tail points almost to the centre of the U of KREUZER. The feathers in the wings are very indistinct, and cannot be counted with any certainty. The dark vertical band in the little shield does not reach either the top or bottom of the shield. The 2 is placed just under the projecting point in the outline of the label above it, and touches the said point.

Second Forgery.

Lithographed, on medium, white wove paper. My single specimen is printed in *apple-green*, but I have no doubt it also exists in the proper colour. The two wedge-shaped openings in the top of the crown are absent in this counterfeit, and the top of the crown seems to bear *two* orbs, instead of an orb and a cross. There are five broad feathers in the wing on the left side of the stamp, and six on the right side. The easiest test for this forgery is that the large shield is in plain white, whereas, in the genuine, and in the first forgery, it is covered all over with dots. The 2 is closely jammed against the outline above it.

POSTMARKS.

Genuine.—1, 29; also one something like 81, and one composed of large letters and figures in two lines, without any outline.

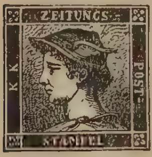
First Forgery.—52, much smaller, with a single row of dots in the centre of the oblong.

Second Forgery.—29. The only part of the inscription that shows in my specimen is "Vienne, 13." I do not know whether this points to a French origin for this forgery. Of course, the Austrians spell the name "Wien."

JOURNAL STAMPS.

Issue of 1851-6. No value indicated.

Blue (1 kr.), yellow (10 kr.), rose (50 kr.), red (10 kr.).



I give the values on Mr. Westoby's authority, not knowing anything about the matter myself; but Mr. Bacon's book on Reprints gives them as—blue, 0.6 kr.; yellow, 6 kr.; rose, 30 kr.; red, 6 kr. The difference is chiefly a nominal one, as the blue stamp was issued at the nominal price of 1 kr. when the florin was worth 60 kr., but really sold at 100 to the florin. Thus it was actually worth 0.6 kr. until the florin was divided into 100 kr. There are three types of the blue stamps. Type I. has an ordinary, well-shaped S in the word STÄMPEL, and the G of ZEITUNGS is a G, *i.e.*, it has a cross-bar. In Type II., which also has a cross-bar to the G, the S has a long head, and the top of the letter looks like the head and neck of a swan. In Type III. the S has no terminating point and looks like a worm, while the G of ZEITUNGS is like a C, *i.e.*, it has no cross-bar.

Genuine.

Engraved in *épargne*, on greyish-white wove paper, thick to thin, and also on ribbed paper (1 kr.). There is a most peculiar long curly line attached to the base of the P of POST, pointing to the left, and a similar line attached to the first K, on the opposite side of the stamp. In Type I. these curly lines are strong and broad; in Type II. they are not quite so strong; and in Type III. they are mere hair-lines. There is a hyphen after ZEITUNGS, just about 1 mm. distant from the S, and level with the centres of the letters. The corner-ornaments are like heraldic roses, with four large petals, and four small ones peeping out from behind them, but this is not always very clear. The lips stick out a good deal, and the upper one projects beyond the lower. There is a very strong line of shading at the corner of the nose. The shading of the central square is very much closer and darker at the bottom than at the top. The diæresis over the Ä of STÄMPEL does not touch the white line above it. In Types I. and III. it is exactly above the centre of the A, but in Type II. it is *very* slightly too much to the left. The nose has a slightly Roman outline. From the brooch on the shoulder some oblique dark lines of shading radiate to right and left on the tunic. One line ends exactly above the S of STÄMPEL, another between TA, the third between AM, and the fourth above the beginning of the M. The front (white) outline of the tunic reaches the bottom some distance before the S. The horizontal limb of the L is of normal length. The first dark line, running from the brooch to the right, ends exactly above the L. The letters K. K. in the left-hand label are placed to read upwards; *i.e.*, with their feet towards the centre of the stamp. The lettering is all in Roman type.

First Forgery.

Lithographed, on thin, hard, white wove paper. There is no curly line either to the P or the K, and many of the letters are in block type; notably the P of POST. There is a stop after the word ZEITUNGS, level with the bottom of the S. There is no cross-bar to the G, but it has a little lump, which seems to distinguish it from a C. The flowers in the four corners have four petals only, with a dark ring in the centre of each flower, and four dark lines projecting from the dark ring towards the corners of the little containing-square (×). In the genuine, these lines point vertically and horizontally (+) instead of obliquely. The lips are somewhat pressed together, the upper one not projecting, and the line of the mouth points very slightly upwards towards the ear, instead of being level. The line of shading at the corner of the nose does not touch the curl of the nostril. The diæresis over the Ä of STÄMPEL is placed too much to the right and too high, so that it very frequently merges into the line above it. The nose is decidedly hooked, with a sharp point; the shading at the front of the point is too heavy, making it look as though part of the point had been shaved off. The front outline of the tunic ends above the middle of the T of STÄMPEL; the first line ends between TA; the second line does not reach the boundary of the square at all, being much too short; the third line ends over the first stroke of the M; and the fourth line ends over the last stroke of the M. The horizontal limb of the L is, if anything, a shade too long.

N.B.—The above description really covers two forgeries, but they are so very much alike that I have not deemed it necessary to separate them.

Second Forgery.

Lithographed, on rather thick, hard, white wove paper. This counterfeit has the G with cross-bar, as in Type I. of the genuine, but the tail to the P of POST is that of Type III., *i.e.*, very thin, and oblique, rather than bowed. The hyphen after ZEITUNGS is only about ¾ mm. from the S, which is a sans-serif letter. In this counterfeit there is a hyphen before the first K, and often (though not always) a long dash after the second K, and another hyphen *before* ZEITUNGS. The upper corner ornaments are fairly like the genuine, but the lower ones are more like the first forgery. The lips are very like the genuine. The line of shading at the corner of the nose is, in most copies, very short and weak. The front outline of the tunic ends between the ST of STÄMPEL, the first line ends above the middle of the T, the second line ends above TA, the third line ends between AM, and the fourth line, when visible, ends above the M. The horizontal limb of the L is curiously short, enough so to serve as an easy test for this forgery. The first dark line running to the right from the brooch ends above the end of the E. The diæresis is exactly above the centre of the Ä.

Third Forgery.

I think this is the least common of all the counterfeits. It is lithographed, on coarsely-wove, white paper. There is no curly line to the K or the P, and no hyphen after POST. The hyphen after ZEITUNGS is only just about ½ mm. from the S, and slightly above the centres of the letters. The G has a very small cross-bar. The corner-ornaments show only four petals, but the shading in them is like the genuine. The curve of the mouth runs down into a very decided sneer. The line at the corner of the nose is thin, and rarely seems to touch the nose. One of the easiest tests for this forgery is the shading of the central square, which is composed of uniform parallel wavy lines, of equal depth (or rather faintness) of colour all over, except just in the right bottom corner, where it is very slightly darker. In the genuine, and all the other forgeries, these lines are not only wavy but curly. There is no diæresis over the A of STÄMPEL. The front outline of the tunic ends above the right-hand end of the S, the first line ends above the middle of the T, the second over the A, the third over AM, the fourth over the beginning of the M, and a fifth over the end of the M. The letters K.K. are placed to read downwards, *i.e.*, their *heads* point towards the centre of the square. The lines which ought to run obliquely backward from the brooch are absent.

Fourth Forgery.

Lithographed, on thin wove paper. The specimens of this forgery are always very faint and blurred. I have it in yellowish-green, as well as in the normal colours. There is a curly line to the P of POST, but I have not been able to make out one to the K. The hyphen after ZEITUNGS is only ¼ mm. from the S, and a shade lower than the centres of the letters. The corner-ornaments are four-leaved, but otherwise like the genuine. The upper lip goes in a little, so that the lower one projects. The line of the mouth is horizontal. The shading at the corner of the nose is not so strong as in the genuine. The diæresis over the Ä, when visible, touches the white line above it. The front (dark) outline of the tunic ends before the S, the first line ends over the middle of the S, the second line over the end of the T, the third line over the A, as far as I can make out, and the fourth line over the beginning of the M. The G of ZEITUNGS has not only a large cross-stroke, but also a tail, like an ordinary Roman G.

Fifth Forgery.

Lithographed, on rather thin, hard, white wove paper. The specimens are very much blurred, apparently not from bad printing, as in the fourth forgery, but from a weak and poor matrix. I have specimens in sage-green, olive-yellow, and salmon. The curly line at the base of the P of POST is almost invisible, and the one at the base of the K, when it can be seen at all, seems to be straight, like a hyphen. There is a dim blotch after the S of ZEITUNGS, to represent the hyphen. The flowers in the corners are very similar to those in the first forgery. The expression of the face is bad-tempered. The bottom part of the central square, both right and left, is solid dark colour. There is no diæresis over the A of STÄMPEL. The nose is slightly hooked. The L of STÄMPEL generally lacks the lower limb, and thus looks like an I. The front (white) outline of the tunic ends above the middle of the S, the first line ends above the end of the S, the third line over the end of the T, the fourth over the beginning of the M. The letters K.K. read upwards, as in the genuine.

Sixth Forgery.

An elaborate description of this is not necessary. Lithographed, on *very* thick, yellowish-white wove paper. The corner-flowers have only four petals; there is no hyphen after ZEITUNGS, and the G is an ordinary Roman G. There is no curly line to the K or the P, and the word at the bottom is STEMPEL, instead of STÄMPEL; this, of course, being an easy instant test.

Seventh Forgery.

Lithographed, on stout wove paper, coloured yellow on the face, presumably to give "age." The lettering of ZEITUNGS is very thin, and the hyphen is only ½ mm. from the S. The G is not like any of the genuine types, having an extremely short cross-stroke. The corner-flowers have four petals. The upper lip is nearly twice as long as the genuine; the outline of the nose is rather wavy; the outline of the forehead is almost perfectly vertical, though it is decidedly curved in the genuine and most of the other forgeries. There is no diæresis over the A of STÄMPEL. The first dark line of shading on the tunic ends above the beginning of the S of STÄMPEL, the second over the centre of the T, the third over the centre of the A, the fourth over the right side of the A. There are *two* blotchy stops after the L in my specimen. Perhaps the easiest tests for this counterfeit are the nearness of the hyphen to the S of ZEITUNGS, and the absence of the diæresis over the A.

Eighth Forgery.

Lithographed, on thick, greyish-white wove paper. There is only a very tiny curly line to the K, almost invisible, and the line to the P seems to be bent and broken, but it is very faint. The G and S of ZEITUNGS are like Type III. of the genuine. The corner-flowers are more like the genuine than in most of the forgeries hitherto described. There is a dark line of shading in the side of the upper lip, that looks almost like a cut. The nose is too large, and somewhat Jewish in type. The shading of the central square is more a sort of mottling than actual curly lines. The diæresis to the Ä touches the outline above it, and the Ä itself, in my single specimen, has only very faint indications of a cross-bar. The front (white) outline of the tunic ends above the beginning of the S; the first dark line of shading ends above the middle of the S; the second line ends above the right side of the T, and the third line over ÄM. There is a blotch, intended for the fourth line, but it does not touch the outline of the square. The stop after STÄMPEL is a short hyphen, instead of a round dot.

Ninth Forgery.

Lithographed, on stout, yellowish-white wove paper. An easy test for this counterfeit is that the curly lines are *not attached* to the K or the P, but look like curly hyphens before those letters. The said lines are thicker than in any type of the genuine. The hyphen after ZEITUNGS is much nearer to the side of the frame than it is to the S, though it ought to be equidistant between the two. The corner-flowers are fairly imitated. The upper lip has a straight outline, and is long. The nose is long and sharp, and the outline is slightly hollow between the bridge and the point, giving it a very unclassical appearance. The lines of shading in the central square are all too straight, except just in the right top corner. The serifs of the letters of STÄMPEL are exaggerated; the feet of the TA and of the MP touch each other; and the stop after the word is a good deal too large. In the upper inscription the G is like Type I., with a big cross-bar, but the S has a large serif to its foot, which is not in the genuine. The diæresis to the Ä of STÄMPEL is placed rather obliquely. The front outline of the tunic is above the centre of the S of this word; the first dark line is above the centre of the left arm of the T; the second is above the very tip of the right arm of the T; the third is above the Ä; and the fourth above ÄM. Of the similar lines which run from the brooch to the back, the first is very short, not touching the bottom of the square, and ends above the beginning of the E, instead of above the L. The front outline of the neck is over the Ä, and almost vertical, while in the genuine it is over ÄM, and slants upwards to the left. I have this counterfeit in blue and in olive-yellow.

Tenth Forgery.

Typographed, on very thick, hard, yellowish-white wove paper, usually with deep yellow gum. The curly tails to the K and P are thin, as in the genuine Type III. The G of ZEITUNGS is a clumsy G, not like any type of the genuine; the S is rather squeezed together, and has a distinct serif at the bottom, as well as at the top. The hyphen is short, and rather nearer to the S than to the end of the label. The flowers are fairly imitated. The upper lip is exceedingly short, and the mouth curves strongly down, with a very disagreeable expression. The nose is straight, with a very thick outline. The front outline of the tunic is above the beginning of the S of STÄMPEL; the four dark lines of shading are too regular, and too thick; the first is over the middle of the S; the second above the middle of the right arm of the T; the third above the right side of the Ä, and the fourth above the beginning of the M. The first line running to the right ends above the middle of the E. The line of shading at the corner of the nostril is *very* strong, and turns up at the end, in a thin, upward curl. The stops after the K.K. are too large. The shading on the brooch in the genuine is a sort of hook; but in this forgery it is almost a ball. Perhaps the best test for this counterfeit is in the four thick, regular lines of shading on the front of the tunic.

Eleventh Forgery.

I can only give a few meagre details of this, as my single specimen is much damaged. The U of ZEITUNGS is very much squeezed together, and both limbs are of equal thickness, though the right limb is much thinner than the left in the genuine. The G has a lump instead of a cross-bar, and there is a serif to the foot of the S. The hyphen is only about ¼ mm. from the S, and a long way from the end of the label. The nose is long, straight, and pointed, and there does not seem to be any line of shading at the corner of the nose. The front outline of the tunic is above the beginning of the S; the first dark line of shading gets broad at the bottom, and is above the middle of the S; the second is above the TÄ; the third is above the right side of the Ä, and the fourth is above the beginning of the M. There does not appear to be any stop after either K, but the postmark hides this part of the stamp, so that I cannot be certain.

Twelfth Forgery.

I first met with this in 1902, and my single specimen is in grey-lavender. Lithographed, on stout, rather soft, white wove paper. The curly lines to the K and P are like Type III. of the genuine. The upright stroke of the E of ZEITUNGS is *very* thick—much broader than any of the other letters of that word; the G is an ordinary G, and the S has a serif both top and bottom. The corner-ornaments are not alike, the one in the right top corner differing most from the genuine, while the one in the right bottom corner is most like the genuine. The outline of the forehead is very much curved, instead of being nearly straight; and whereas, in the genuine, if the said outline were produced upwards, it would point somewhere about the right bottom corner of the Z of ZEITUNGS; in this forgery it would point towards the E or I of that word. The front (white) outline of the tunic ends above the beginning of the S of STÄMPEL; the first dark line ends above the middle of the S; the second line ends over the right arm of the T; the third line over the right side of the Ä; and the fourth over the beginning of the M. The first dark line, running from the brooch to the right, ends above the E, instead of above the L. The chief test, however, for this particular forgery is in the cap, which differs from both genuine and all the rest of the counterfeits. In the genuine, the cap has no turned-up brim, but there is a thick crop of short curls, showing from the forehead to the ear, under the cap. In this forgery, the curls are hardly visible; so that the dark shadow, intended to represent them, looks like part of the cap, and the original white outline of the bottom rim of the cap appears to be the edge of a broad, turned-up brim.

POSTMARKS.

Genuine.—Usually two concentric circles, with lettering between the circles, and date in the centre, like 96, but larger. Also a large single circle, with "Zeitungs-Expedition" following the curve, and date in the centre.

First Forgery.—37, 41, 42, all without numerals.

Second Forgery.—1; also some illegible letters; also pen-and-ink cancellation.

Third Forgery.—22, 29.

Fourth Forgery.—1.

Fifth Forgery.—1.

Sixth Forgery.—A large rectangle, much too large for the stamp. In the first line I can read, in script letters, "... e Gazzett ...," and in the second line, in large capitals, ... "ezia."

Seventh Forgery. 1, with WIEN, in large capitals; also 29.

Eighth Forgery.—Uncancelled.

Ninth Forgery.—Uncancelled; also a pen-stroke.

Tenth Forgery.—Uncancelled; also 1, with "MILANO $\frac{12}{2}$" in large capitals.

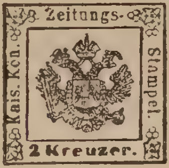
Eleventh Forgery.—1.

Twelfth Forgery.—Uncancelled.

NEWSPAPER-TAX STAMPS.

Issue of 1850. 2 Kreuzer, green.

Of this stamp I have as yet seen no forgery, but I have thought it better to mention it, should any counterfeits eventually turn up. It differs from the later type in having the corner-ornaments composed of four-petalled flowers, with trefoils issuing from them; and in having one outer line round the stamp instead of two, and a stop after ZEITUNGS, instead of a hyphen. For the rest, if forgeries should exist, they may be detected by means of the description now to be given of the next type, bearing in mind the differences which I have here noted.


Zeitungs-
Stämpel.
Kais. Kön.
2 Kreuzer.

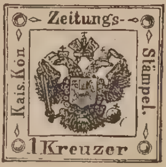
Issues of March and November, 1858.

1 kr., blue; *1 kr., black;* 2 kr., brown; *2 kr., red;* 4 kr., brown; *4 kr., red.*

The stamps in italics were issued for Austrian Italy and for the Austrian post-offices in foreign countries. A tax is levied on all foreign newspapers entering the country, and it was and is collected by means of these and similar stamps, which are simply fiscals, as the word STÄMPEL or STEMPEL denotes.

Genuine.

Typographed, on rather stout, white wove paper, unperforated. The frame of the stamp is composed of a double line, the outer one not much thicker than the inner one. There is an upright oblong stop after the words KAIS., KÖN., and STÄMPEL; a round stop after KREUZER, and a hyphen after ZEITUNGS, placed very close to the S. The ornaments in the corners are balls, with spear-heads pointing from them. Each ball is formed by two concentric circles, with a semicircular short line, by way of shading, in the centre of all. The outer circle is thin all the way round; the inner circle is thick near the little semicircle, but thin all the rest of the way round. This is fairly shown in the ornament in



the right top corner of our illustration. The points of the semicircles in the upper balls are turned downwards, while those of the semicircles in the lower balls are turned upwards. The spear-head, pointing down from the top corner of the left-hand ball, goes very close to the stop after KÖN, and if the point were a little longer, it would pass just to the left of the stop. All the spear-heads are of the same shape and length. The diæresis over the ö of KÖN. is set very slightly too much to the left of the centre of the O. A line drawn vertically down through the second stroke of the U of ZEITUNGS would pass through the centre of the cross on the top of the crown, between the eagles' heads. The left head has the beak open, and the tongue projecting to fully the length of the upper mandible ; the lower mandible is very much shorter. The eye in the left head is distinct ; it is a coloured dot in an outlined, oval white space, and the dot just touches the base of the crown. Each head is crowned, and each of the crowns has a small, but very distinct cross on the top of it, and a ribbon coming from the crown, and hanging over the beak. The left-hand ribbon has a fringed end, the right-hand one is cut off rather obliquely; the former seems to come from the left side of the top of the crown, the latter issues from the base of the right-hand crown. There is a distinct cross on the orb in the eagle's claw. The diæresis over the Ä of STÄMPEL is placed a very little too much to the right. The whole impression is distinctly sunk into the paper, so much so that, in an unused specimen, the frame-lines, stops, etc., can be seen as embossed marks on the back of the stamp. The oblique upper line of the K of KREUZER joins the vertical line, level with the centre of the other letters of that word. The K is exactly 1½ mm. high, and the other letters are exactly 1 mm. high. The eagle's wing on the left side of the stamp contains five broad feathers, alternating with four very narrow ones, but the third broad feather is somewhat split up.

First Forgery.

Lithographed, on hard, white wove paper and also on laid ; the whole impression has a greasy appearance. The set includes the 2 kreuzer, green, which was not issued in this type. The outer line of the frame of the stamp is much thicker than the inner one, and it is broken in the left top corner. There is no stop after KAIS. or KÖN. ; and there is a shapeless, blotched stop, instead of a hyphen, after ZEITUNGS, which touches the S. The two concentric circles forming the balls in the corners are blotched together most of the way round. The spear-heads are of different shapes and sizes, the one near the N of KÖN. being especially defective, and the one near the S of STÄMPEL abnormally long at the point. The diæresis over the ö of KÖN. is placed exactly centrally above the letter. There is no diæresis over the Ä of STÄMPEL. The cross on the large crown is slightly to the left of the first stroke of the U of ZEITUNGS. Both the eagles' beaks are closed, and of course there is no tongue issuing from the left beak. The eye in the left head is a long hyphen, and it does not go near the crown on the top of the head. The eye in the right head is very similar to the other, but shorter. The right eagle's head has a ribbon coming from the base of the little crown, as in the genuine ; but the left head has no ribbon at all. The cross on the orb in the eagle's claw appears to have been driven in with a blow, so that only the top and side-arms are visible. The impression is not at all sunk into the paper. The oblique line of the K of KREUZER joins the vertical line, somewhat above the level of the centre of the other letters. The K is very nearly 2 mm. high, and the rest of the letters are ¾ mm. high. I consider this to be the poorest and worst of the forgeries.

Second Forgery.

Lithographed, on rather thin, white wove paper. The outer frame of the stamp is very like that of the genuine. The hyphen after ZEITUNGS is too far from the S, and there is a hyphen instead of a stop after STÄMPEL. The balls in the corners are slightly oval instead of circular; and all the four semicircles (*i.e.*, one in each ball) have their concave parts upwards. The circles are thin all the way round in each ball. The spear-heads are simply diamond-shaped, instead of having one long sharp point and three short blunt ones; the one pointing to KÖN. is not near the stop, and, if prolonged, it would pass far to the left of the stop. The left eagle's beak seems to be closed, though there is a trace of a small tongue projecting beyond it; the right beak is wide open, with a long tongue hanging out. This is just the reverse of the genuine. The eye in the left head is oblong; it does not touch the crown above it, and there is no outlined oval round it. The crosses on the crowns on the eagles' heads are indistinct lumps. The ribbons both issue from the tops of the crowns; the fringe of the right-hand one having a nick in it and the left-hand one being cut off obliquely, without fringe. The cross on the orb in the eagle's claw is the same as in the first forgery. The impression is not sunk into the paper. There is a hyphen before the Z of ZEITUNGS, which does not exist in the genuine. The K of KREUZER is about the same height as the genuine, but the rest of the letters are slightly less than 1 mm. high. The eagle's wing on the left side has seven broad feathers in it, and only about three of the alternating thin feathers can be made out. This is not a bad-looking forgery; I have only the 1 kr., blue, and 4 kr., brown, of this type.

Third Forgery.

Lithographed, on very thin, white *laid* paper. The outer line of the frame is too thick, especially down the right side of the stamp. The stops after KAIS. and KÖN. are much too small, and oval instead of oblong. The corner-balls are fairly imitated, except that the crescents in the lower ones point rather to the left, instead of directly upwards. The spear-head in the right lower corner is simply a diamond. There is a coloured dot over the S of KAIS. which does not exist in the genuine. The diæresis over the ö of KÖN. is a good deal too much to the left. A line drawn vertically down through the last stroke of the U of ZEITUNGS would pass almost clear to the left of the cross on the large crown below it. The left eagle's beak is nearly closed, and the right beak is open. There is no tongue to be seen in either beak. The eye in each head is in the centre of a very narrow, sharply-pointed oval. The crosses on the crowns on the eagles' heads are mere lumps, and the ribbon hanging from the right crown is broader than the other. Both ribbons seem to be cut off obliquely, but the left one has indications of a fringe. The cross on the orb in the eagle's claw is a lump. The impression is not sunk into the paper. The oblique stroke of the K of KREUZER joins the vertical stroke too high up. The K is rather more than 1¾ mm. high, and the other letters are more than 1 mm. high. The wing on the left side of the stamp is so blotched that the feathers cannot be counted. I think the detached diamond, in place of a spear-head, in the right lower corner is the easiest test for this forgery, and I suppose I need hardly say that the genuine stamps are never found on laid paper.

Fourth Forgery.

Lithographed, on thick, white wove paper. The outer line of the frame is too thick, and is broken at the left top corner. The stops after

KAIS. and KÖN. are small and round, and there is no stop after STÄMPEL, and no hyphen after ZEITUNGS. The inner circles of the balls in the corners appear to be thick all the way round. The spear-heads are all blunt, like aces of diamonds. The one pointing to KÖN. does not go anywhere near the stop after that word, and, if prolonged, it would pass far to the left of the stop. Both eagles' beaks are open, with tongues sticking out; and both mandibles of each beak are of equal length. The crowns with their crosses are good, but the ribbon from each crown issues from the upper part, and each ribbon looks like a drooping plume instead of a ribbon. The end of the left-hand ribbon is cut off obliquely without fringe, and that of the right-hand ribbon is rounded. The impression is not sunk into the paper. The oblique line of the K of KREUZER joins the vertical line too high up. The K is only about 1¼ mm. high, and the other letters are decidedly more than 1 mm. high. Six large feathers can be made out, in the wing on the left side of the stamp, and there is no thin feather between the fifth and sixth. I think the absence of the hyphen after ZEITUNGS, and of the stop after STÄMPEL, are the easiest tests for this counterfeit.

Fifth Forgery.

Lithographed, on thinnish, white wove paper. The outer line of the frame is a little too thick, and the inner line close to it is blotchy and also too thick. There is no hyphen after ZEITUNGS. The balls in the corners are very badly done, of different shapes (the one in the left lower corner is oval!), and the two concentric circles for the most part blotched into one; while the little semicircle in the centre of the left bottom ball has been made into a complete circle, thick and blotchy. The spear-head pointing to KÖN. is, in some copies, merely a blunt V, and the others are diamonds of different shapes. The diæresis over the ö of KÖN. is sloping, and a good deal too much to the left. Both eagles' beaks are open, with straight tongues sticking out; and the left beak seems to be deformed, as though the points of the mandibles had been broken off. The crosses on the little crowns are very indistinct, and both of the ribbons issue from the upper part of the crowns. The right-hand ribbon is an unmistakable plume; the left-hand one is bent at an angle, like a knee-joint. Both are rounded at the ends. The cross on the orb is very thin, though that of the genuine is rather fat and clumsy. The impression is not sunk into the paper, and looks rather weak and misty. The K of KREUZER is only about 1¼ mm. high, and the other letters are not equal in height, the Z being the tallest. The stop after KAIS. is somewhat diamond-shaped, and that after KÖN. is circular. In my solitary specimen (2 kreuzer, red) the U of ZEITUNGS is an N. The eye in each head is placed very far back, and the feathers in the wing on the left side are too much blotched to be counted.

Sixth Forgery.

Lithographed, on rather stout, yellowish-white wove paper. The outer line of the frame is very much thicker than the inner one, and they are blotched together in several places. The right-hand end of the hyphen after ZEITUNGS is pointed. The spear-heads mostly have their centres filled up with blotches of colour, and the one in the left lower corner of my specimens has its point broken off. The balls in the corners are very smudgy, and it is almost impossible to make out the details, as the two concentric circles and the semicircular lines are generally all blotched together. The eagles' heads are mutilated, so that there are no beaks visible. Both ribbons issue from the tops of the crowns. The stops after KAIS. and KÖN. are circular. The large feathers on the wing on the left side are difficult to distinguish from the alternate thin ones; but there are ten feathers in all, thick and thin. The stamp is, of course, not sunk into the paper, and the whole impression is very coarse, greasy-looking, and smudgy, so that it is not a dangerous forgery. I only possess the 4 kr., brown, in this type.

Seventh Forgery.

Lithographed, on thin, rather hard, pinkish-white wove paper. There is an oval stop after ZEITUNGS, and a distinct hyphen after STÄMPEL. The balls in the right corners are more oval than circular, and the inner circles are thick almost all the way round; while the semicircles are all different in length, and the one in the right lower corner is very bad and blotchy. The spear-head pointing to the N of KÖN. is not at all close to the stop after the N; it is merely diamond-shaped, and if the point were prolonged, it would pass very decidedly to the left of the stop. No two of the spear-heads are of exactly the same shape. Both ribbons issue from the front of the top of the crowns, and they look just like little flags. The end of the left-hand ribbon has a nick in it. The bottom limb of the S of STÄMPEL is malformed, and the T is of a very bad shape, looking like a small C. There is too much white on the central shield. The eagles' eyes are set far back, the one on the right side being placed in the centre of a white triangle. The wing on the left side shows the points of about thirteen feathers, and the distinction between large and small feathers cannot be made out. The small letters of KREUZER are rather less than 1 mm. high. This forgery, though not particularly good, might deceive juvenile collectors.

Eighth Forgery.

Typographed, on moderately stout, hard, white wove paper. The outer line of the frame of the stamp is, in some parts, not parallel with the inner one, notably towards the right top corner, where the two approach each other very closely. The stop after STÄMPEL is very faint, and there is also a very faint stop (instead of a hyphen) after ZEITUNGS. The inner circles of the balls on the right side are further from the outer circles than in the balls on the left side, and the semicircular lines in the right-hand balls are absent. The spear-head pointing to the N of KÖN. is very blunt, and almost all the other spear-heads touch the balls, though they do not do so in the genuine. The eagles' beaks are very unlike the genuine; the left one is closed, and the right one has a sort of nick in it, not at all like a beak; there is no tongue to be seen in either beak. Both ribbons issue from the upper part of the crowns, and look like little flags. The left ribbon is cut off obliquely, and the right one is cut off horizontally. The diæresis over the Ä of STÄMPEL is not level, one of the dots being higher than the other. Being typographed, the stamp is somewhat sunk into the paper, but not so deeply as in the genuine. I suppose that the impression is from an electrotype cliché. The oblique line of the K of KREUZER runs down too low into the vertical line, and it is barely 1¼ mm. high. The very faint stops after KAIS. and KÖN. appear to be circular, and much too small. I have only one specimen of this forgery, (2 kreuzer, green), but it has, as will be seen from the above description, the balls and spear-heads instead of the trefoils, etc., and it has evidently done service in several albums, and has become so indistinct that I have had difficulty in making out the above details. In a perfect condition, I should take this to be better than most of the forgeries hitherto described.

Ninth Forgery.

Typographed, on rough, white wove paper. The outer frame is a good deal thicker than the inner one, and they are much farther apart down the left side than down the right. There are faint circular stops after KAIS. and KÖN., and a circular stop, rather larger, after STÄMPEL. There is no hyphen after ZEITUNGS, but in my single specimen (4 kreuzer, red) there is an indentation in the paper, as though there were a circular stop which had failed to print. The little semicircle in the right top ball is blotched into the ring round it, and the one in the right bottom ball is simply a dot. There is a wide space between the two circles of this latter ball. The semicircle in the left upper ball looks like a hyphen, and the one in the left lower ball is a dot. The spear-head pointing to KÖN. is simply a V, and, if prolonged, it would pass far to the left of the stop after that word. The spear-head in the left lower corner is merely a diamond, which touches the ball below it; and the three on the right side are all of different shapes, the one after ZEITUNGS being a diamond, and the one after STÄMPEL looking like the flame of a candle. The diæresis over the ö of KÖN. is extremely faint, but as far as I can make out, it is centrally over the ö. Both beaks are open; the tongue on the left side being very short, while that on the right side is longer than the beak. There is a circular white space in the left head, but there is no dot to represent an eye in it. The ribbons both issue from the tops of the crowns. They are without fringes; the left one is cut off obliquely, and the right one comes to a blunt point. The K of KREUZER is barely 1¼ mm. high, and some of the other letters are only about ¾ mm. high. The wing on the left side shows five broad feathers, alternating with five narrow ones, and the third broad feather is not split. Being typographed, the impression is more or less sunk into the paper.

Tenth Forgery.

Lithographed, on stout, white wove paper. Of this forgery I have only the 4 kr., brown. The two lines forming the frame down the right side are very nearly the same thickness, and the outer line is a good deal thicker than the inner line round the three sides. There are faint circular stops after KAIS. and KÖN., and the stop after STÄMPEL looks like a tiny inverted V. The hyphen after ZEITUNGS is pointed on its left side, and the point very nearly touches the S. The letters UNG of this word all touch each other at the bottom, though they are quite separate in the genuine. The spear-heads are all joined to the balls. The inner circles of the balls are all incomplete; the semicircle in the left upper ball points obliquely towards the centre of the top of the stamp. The semicircle in the left lower ball points towards the right top corner of the stamp; the one in the right upper ball is like a short, slightly-curved vertical hyphen; the one in the right lower ball is a shapeless dot. All the spear-heads are firmly joined to the balls. The left head has an enormous, hooked upper mandible, the lower one being short and straight, and there is no tongue. The right head has a drooping beak, which touches the wing. This is the only forgery in which the beak touches the wing. The ribbons both issue from the tops of the little crowns; they have dark fringes. The diæresis over the Ä of STÄMPEL is above the centre of the letter. The K of KREUZER is 1¾ mm. high. The feathers of the wing on the left side are all blotched together, so that only the two top ones can be seen; the upper one comes to an acute point, though the tip is very broad and rounded in the genuine.

POSTMARKS.

Genuine.—A large, single-lined circle, like 1, but much larger, with date in the centre, and name inside the circle; also a small, double-lined circle, something like 96, with name between the lines, and date in the centre; also 81 and 89.

First Forgery.—Uncancelled, also pen-strokes, also a set of five concentric circles.

Second Forgery.—All the genuine cancellations.

Third Forgery.—A blotchy circle, with unreadable letters.

Fourth Forgery.—The first genuine cancellation.

Fifth Forgery.—Ditto.

Sixth Forgery.—Lettering in an enormous circle.

Seventh Forgery.—The first genuine cancellation.

Eighth Forgery.—Like the second genuine cancellation, but too large.

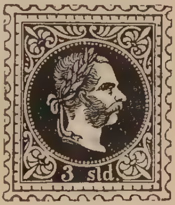
Ninth Forgery.—Like the first genuine cancellation.

Tenth Forgery.—My specimen is uncancelled.

Issue of 1867. Foreign Offices. 3 Soldi, green.

The original of this stamp is so common that it is a wonder the forgers have thought it worth imitation. I am unable to say whether the whole set of this issue exists, as till now I have only seen the 3 soldi.

Genuine.



Engraved in *épargne*, on thick, white wove paper, perf. 9½. The hair upon the back of the head is perfectly distinct; and, in an unused copy, the whole of the coloured portion of the stamp is plainly sunk into the paper, so that the ornamental spandrels and some other parts seem to be slightly in relief. This does not show so much in those copies which have passed the post, as they get flattened by being wetted. There are 90 pearls in the circle round the head, and these pearls are all tolerably even, and of uniform size. The perforation is very cleanly cut, and it is so close to the stamp that it almost encroaches upon the border. Thus, if the sheet has not been made to "register" with the greatest exactness in the perforating-machine, the border on the one side or the other is frequently cut off altogether.

Forged.

Lithographed, perf. 9. Being lithographed, there is, of course, not the slightest sign of the design being sunk into the paper. The perforation is applied in such a way as to leave a considerable margin round the stamp, so that the border of the design is never encroached upon. There is hardly any shading to be seen on the back of the head, which looks almost white. There are only 80 pearls, or thereabouts, round the head. These pearls, instead of being uniform, regular, and of good size, as in the originals, are very small and uneven, and a very superficial examination of them will be quite enough to enable the collector to detect this forgery without any other test.

POSTMARKS.

Genuine.—1, 29, 71.

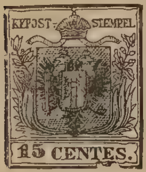
Forged.—My specimens are uncancelled.

AUSTRIAN ITALY.

Issue of 1850. 45 centesimi, blue.

Genuine.

The type is just the same as that of the corresponding issue for Austria, but with value in centesimi instead of kreuzer. Engraved in *épargne*, on hand-made, greyish-white wove paper. There is a hyphen after K.K.POST. The little cross on the top of the crown touches the outer line of the frame at the top. The tail of the eagle ends in a very distinct dark trefoil. In each wing there are seven broad feathers, with a thin hair-line between every two feathers. The seventh feather on the left side does not show beyond the sword. The leg holding the sword slants down a little to the left, at the same angle as the leg holding the orb slants down to the right. In the value-label there is a little re-entering angle of the inner frame, which is exactly above the centre of the 4, and the said 4 has an open top. There is a stop after CENTES., and the S just touches the re-entering angle of the frame above it.



Forged.

This is a miserable production, but would look better if printed in the proper colour. Typographed in black, on rather thin, very coarsely-wove white paper, which has been coloured on the face with a blue wash. There is no hyphen after K.K.POST. The cross on the top of the crown only reaches as far as the inner outline of the frame above it. The tail of the eagle is blotched and shapeless. In the wing on the right side there are only six broad feathers, and some of the hair-lines are absent. The other wing appears to have only five broad feathers, but the postmark covers this part in my single specimen, so I cannot be sure. The leg holding the sword slants slightly upwards, instead of downwards. The re-entering angle of the frame of the value-label is some distance to the left of the top of the 4, and the said 4 has a closed top. There is no stop after CENTES., and the S does not touch the outline of the frame above it. I do not think this forgery is likely to deceive, and it is the only counterfeit of this issue that has ever come under my notice.

POSTMARKS.

Genuine.—1, 81; also large lettering in a frame, something like 71; also a couple of straight lines of lettering and figures, in various types, without outline. I have them in script letters, in ordinary Roman capitals, 3 mm. high, and in *very* large Roman capitals, 8 mm. high. This latter cancellation is so large that five letters of the name would go right across the stamp.

Forged.—1.

"COMPLEMENTARY LABELS."

These are a great puzzle to some of our youthful friends, so I had better mention them here. Those of the first issue of Austria and Austrian Italy have a coloured St. Andrew's Cross in relief, on a white ground; and those of the second issue have a white St. Andrew's Cross, on a coloured ground. There is a set of each, with the colours corresponding with those of the stamps. The type-metal blocks for printing the regular stamps were clamped together in a printer's chase that would have held 64 of them, in eight rows of eight; but as the sheet only contained 60 stamps, there were four blanks in the lower row, and these four blanks were filled up by four blocks, each with a St Andrew's Cross cut in it. Thus, in every sheet of every value of both issues, there were four of these complementary labels, of the same colour as the stamps.

Considering that, in the issues of which I have been speaking, the complementary labels comprised something like a sixteenth of the whole issue, it is rather surprising to find these labels so rarely; but I conclude that the public never got any of them, unless they purchased entire sheets; and, after all, they are only curiosities, with little more philatelic interest than the "Jubilee lines" round the panes of current English.

OFFICIAL STAMPS.

(BOGUS ESSAYS.)

3 Kreuzer, carmine.

I have a pair of these, apparently an adhesive and an envelope, but I know nothing about them. They are slightly embossed, the one with brownish gum, on yellowish-white wove paper, and the other without gum, on pale drab wove paper, The design shows the Austrian eagle in an oval, on a dotted ground, the spandrels filled with arabesque ornaments; F. M. C. W. in the four corners in white; COM. FREI- in the left-hand frame, MARKE in the top frame, D. ST. WIEN in the right-hand frame, and 3 KR. at the bottom. The inscription in full is probably "Communal-Freimarke der Stadt Wien," which would point to its intended use by the Burgomaster and officials of the capital.

REPRINTS.

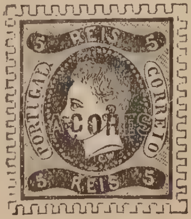
The reprints of Austria and Austrian Italy are legion. I must refer my readers to Mr. Bacon's book.

* * *

AZORES.

The reader will understand that the forgeries now to be described are counterfeits of the Azores surcharges, on genuine Portuguese stamps.

Issue of 1868-70. Surcharge, Type 1; 14×3 mm. Imperf., or perf. 12½.



AÇORES

The surcharge is in black, except the 5 reis of 1870, perf. 12½, which has it in carmine. Values up to 100 reis, imperf.; up to 240 reis, perf.

Surcharge, Type 2; 9½×2½ mm.

AÇORES

This is only found on the 25 reis, rose; perf. 12½.

Surcharge, Type 3; 12×3 mm.

AÇORES

This is another scarce one, catalogued only for the 5, 10, 25, and 80 reis.

Genuine.

TYPE 1.—This measures 14 × 3 mm. The C, O, and R are narrow, and the head and tail of the S are fairly close to the body of the letter. The white inside of the O measures only ¾ mm. across its widest part. The ends of the C are cut off quite square, and the cedilla under that letter is fat, and nearly touches the C. The top of the A is rounded, and both side-strokes are of equal thickness; the cross-stroke is nearly as wide as the side-strokes, thus leaving a very tiny, uncoloured triangle inside the top half of the letter. The bottom limb of the E is slightly longer than the other two limbs, which are of equal length.

TYPE 2.—This is a much smaller surcharge, measuring only 9½ × 2½ mm. As mentioned above, there is but one stamp—the 25 reis, perf. 12½—on which it is found.

TYPE 3.—This measures 12 × 3 mm., and is only found on the 5, 10, 25, and 80 reis, perf. 12½, as already stated.

The surcharge, in all cases, is indented into the paper.

First Forgery.

Surcharge 14 × 3 mm., as in Type 1 of the genuine. The top of the A is very broad, and cut off square. The C is narrow, as in the genuine, but the head is cut off obliquely, instead of being square, like the end of the tail. The cedilla is more clumsy than in the genuine, as its tail is too thick. The feet of the R seem to be on a slightly lower level than the rest of the letters. The E is taller than any of the other letters, and all three limbs are of equal length. The S looks much smaller than the E. The cross-bar to the A is thinner than the side-strokes, and the triangle in the upper part of it is too large.

Second Forgery.

Surcharge 14 × *nearly* 3 mm. This is in very intense black; the ink looking dull and rough, as compared with the smoothness of the genuine. The top of the A is cut off square, and the cross-bar is considerably thinner than the side-strokes. The uncoloured triangle in the top half of this letter is a mere dot, as the top is blotched. The cedilla is of a fairly good shape, but it is firmly joined to the C. All three limbs of the E are of exactly equal width. The S is not at all squeezed together, and the line forming that letter is decidedly thinner than the rest of the surcharge.

Third Forgery.

Surcharge 14¼ × a *little* more than 3 mm. The A has the large, uncoloured triangle in its top half, as in Type 4, hereafter described, but the surcharge is intended to imitate Type 1. The C looks slightly top-heavy, as the lower part is not so fully rounded as the top part, and the top end is cut off very slightly obliquely. The cedilla is a long way from the C; quite twice as far off as the genuine. The O is exceedingly narrow, the uncoloured centre is not more than about ½ mm. across, in its widest part. The central tongue of the E is slightly shorter than the other two limbs. The S seems to lean a little to the right, and the slope of its centre is much more upright than in the genuine. The ink is patchy, and shows many white places. The surcharge is not at all indented into the paper.

Fourth Forgery.

This looks very thick and clumsy. Surcharge 14 × *nearly* 3 mm. The A is cut off square; the ends of the C are rounded; the cedilla is firmly joined to the C; the centre of the O is hardly ½ mm. across, in its widest part. The centre limb of the E is shorter than the others. The impression is greasy.

Fifth Forgery.

Surcharge 14 × 3½ mm. The A is quite square at the top. The cedilla to the C is a sort of oblique dash, equally thick all its length. The lower limb is a little larger than the upper one. All three limbs of the E are of equal length. The S is thick, and the top and bottom parts squeezed together, so as almost to touch the body of the letter. Half a millimetre too tall does not sound much, but it makes the surcharge look almost double the size of the genuine. It is not indented into the paper.

Sixth Forgery.

Surcharge 13¾ × nearly 3 mm. The A is rounded, like the genuine, but the central tongue is too thin, and the triangle in the top of the letter is too large. The top end of the C seems to be rounded, and the bottom end cut off square. The cedilla does not touch the C, but it is too thick at the bottom. The centre of the O measures nearly a millimetre across. All three limbs of the E are of equal length. The surcharge shows white patches, where the ink has not taken. I cannot give further details, as my specimen (50 reis, imperf.) is rather heavily postmarked; but it will be noted that the surcharge is too small each way, though not very much.

Seventh Forgery.

The surcharge is rather more than 14 × nearly 3 mm. The A is square at the top, and the uncoloured triangle in the top half is represented by an upright oval dot. The C is of a peculiar shape. If the blank space between the ends were filled up, it would form, not an O, as in the genuine, but a thing more like a D; *i.e.*, the ends point slightly outwards. The three limbs of the E are of equal length. The S is thicker than the other letters, and the bottom end is rounded, instead of being cut off square.

Eighth Forgery.

Surcharge 12 × 3, *i.e.*, an imitation of Type 3 of the genuine. I have no genuine copy of this surcharge, which, it will be remembered, only exists on the 5, 10, 25, and 80 reis, perf. 12½; so my notes will not be very reliable. My only specimen is on the 240 reis, *i.e.*, a bogus variety. The A is square at the top, and crossed very low down, so that the triangle is large. The top and bottom of the E are very wide apart, and the cedilla, which is joined to the C, is curved up, so as to be like a miniature J. The centre of the O measures ½ mm. across. The lowest limb of the E is decidedly longer than the others.

Issues of 1871-80.

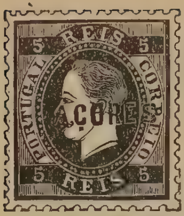
Surcharge, Type 1, as above described.

Surcharge, Type 4; 13½ × 2½ mm.

Type I was employed from 1871 to 1875; Type 4 from 1875 to 1880.

Genuine.

Type I has been already described; I need not, therefore, repeat the details. In Type 4, the surcharge measures 13½ × 2½ mm., as stated.



The lettering is very slightly, but perceptibly thinner than Type I. The C, O, and R are wide and square-looking. The cross-bar to the A is thinner than in Type I, and the uncoloured triangle is decidedly large. It is slightly rounded at the top, as before. The cedilla is further from the C, and points more vertically downwards than Type I. The centre of the O measures nearly a millimetre across. The S is more open than in the first type. The bottom limb of the E is longer than the other two, which are of equal length. The wide, square O will enable the amateur to distinguish this type from Type I very readily. The surcharge is indented into the paper.

First Forgery.

The surcharge measures 13½ × 2½ mm., as in Type 4 of the genuine, but some of the details are from Type I. The cross-bar to the A is thin, but the triangle in the letter is small. The bottoms of the A and R are rounded, instead of being cut off square. The cedilla is *very* thin, and is joined to the C; it is longer than the genuine. The white centre of the O is very narrow, only about ½ mm. across, in the widest part. The surcharge is not at all indented into the paper, and there are (as in almost all the forgeries) white parts, where the letters have failed to print completely.

Second Forgery.

The surcharge measures 13½ × 3 mm. The white centre of the O is nearly I mm. across, in its broadest part. There are two easy tests for this forgery, that will render further description unnecessary; *i.e.*, the cedilla is shaped exactly like a tiny balloon, without a car. It is firmly joined to the C, and points straight downwards, instead of sloping to the left. The other test is the E, which has its top limb even longer than the bottom, and the central tongue is a short, round lump. In both types of the genuine, the top limb and the central tongue are both exactly the same length, while the lower limb is distinctly longer. The lettering is all thicker than either type of the genuine.

Third Forgery.

The surcharge measures 13¾ × 2½ mm. All the letters are wide, and *much* thinner than the genuine. The inside of the O measures fully I mm. across, in its widest part. The cedilla is wedge-shaped, and slants to the left. There is a large triangle in the top of the A. This forgery is evidently imitated from Type 2 of the genuine. The S is wide, as in Type 2. In some respects it looks better than the second forgery, but, of course, the shortness of the lettering condemns it instantly. It is not at all indented into the paper.

Fourth Forgery.

The surcharge is 14½ × 2½ mm. The A is rather squeezed up, but all the other letters are wide, and the type is *very* thin. My specimen is heavily postmarked, but the cedilla seems to be a large, transverse oval ball. The C is much too wide open. the two ends being more than I mm. apart, though they are only about ¼ mm. apart in the genuine types. The inside of the O measures 1½ mm. in its widest part. The middle tongue of the E is much shorter than the top limb, and the S is not so tall as the E. The lettering, in this case, is indented into the paper.

Fifth Forgery.

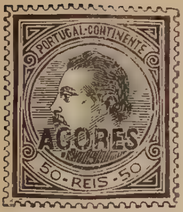
The surcharge is 14 × 3 mm. This is an imitation of Type 1. All the letters are narrow. The cross-bar to the A is thicker than the left-hand stroke. The cedilla is an oblique stroke, the same thickness for its whole length, instead of being like a clumsy comma. The white inside of the O is very narrow, being barely ½ mm. across in its widest part. All three limbs of the E are of equal length, and it looks taller than the S. The top limb of the S points vertically downwards, instead of to the right. The surcharge shows through very plainly at the back, in my specimen (oily ink?), but it is not indented into the paper.

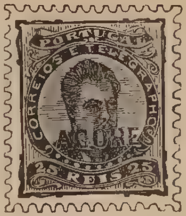
Issue of 1880–82.

Genuine.

Surcharge, Type 4; 13½ × 2½, as described above.

First Forgery.





Surcharge, 13½ × 2¾ mm. The A is square at the top, with a thin cross-bar, and a very large triangle in the top half. The feet of the letter are both rounded, instead of being cut square. Both ends of the C are rounded, and the cedilla is pear-shaped, and points directly downwards. The inside of the O is badly shaped, being wider at the top than at the bottom, measuring 1¼ mm. across the widest part. All three limbs of the E are of different lengths, the top one being the longest, and the central one the shortest. The tail of the S curves inwards, towards the body of the letter, much more than the head does. The whole surcharge is very much thinner than either Type 1 or Type 4; the E, especially, being barely half the thickness of the E of Type 4. It is very slightly indented into the paper.

Second Forgery.

Surcharge 13½ × 3 mm. The A is nearly square at the top, with both feet rounded. The triangle is large. The top of the C is rounded; there is a dent in the outline, at the top left corner, where it joins the vertical stroke. The cedilla is firmly joined to the C; it is pear-shaped, and points directly downwards. The centre of the O is badly shaped, as in the first forgery, and measures just 1 mm. across, in the widest part. The inside of the top of the R, which is like a rather square O in the genuine, is, in this forgery, a rather rounded triangle. The top and bottom of the E are of equal length, while the middle tongue is very much shorter. The S is of the same shape as the first forgery, both ends being rounded. The surcharge is not indented into the paper. One peculiarity of this forgery is, that, when looked at under the microscope, all the letters appear to have a thin black outline, all the way round, inside and outside, with the body of each letter filled up in lighter ink.

POSTMARKS.

Genuine.—1, but larger. Also a cancellation very like 55, except that the two short bars each side of the numerals are horizontal, instead of perpendicular. Also one like 48, but circular; and one with the bars very much thinner, more after the style of 69, but with numerals, and no central ring; also one of the same shape as 86, with date in centre.

Forged.—In all the forgeries described above, the counterfeiters have used genuine Portuguese stamps; so the used ones bear genuine Portuguese postmarks, such as 3, 8, 29, 42, 46, 55, 56, etc.

* * *

BADEN.

1 Kreuzer, black on buff, 1851; black on white, 1853.

Genuine.

Engraved in *épargne*, on buff (1851) or white wove paper (1853); imperf. The "F" of "Freimarke" does not touch the line above it. The right-hand inscription is "Vertrag v. 6. April 1850." The oblique side-stroke, at the top left-hand side of the central numeral, is thin, tapering, slightly curved outwards, and appears naturally to belong to the numeral. There are six horizontal rows of small, pear-shaped ovals in the background of the central circle, formed by and among the wavy lines. These pear-shaped ovals have the small ends uppermost. The stop after the 1 is not abnormally large; it does not touch the numeral, and lies between two of the horizontal rows of ovals.

In all the stamps of this design, the engraver has introduced a secret mark, in the shape of a little dot. The position is rather difficult to describe without a diagram. The inner border of the circle round the central numeral is a set of crescent-shaped lines, and, outside these crescents, there is a circle of black triangles, joined at their points, forming black scallops. The secret mark in this 1 kr. is a white dot in the inner edge of the black triangle which is opposite to the left lower corner, *i.e.*, the third from the bottom. Nobody would take this for anything but a flaw.

Forged.

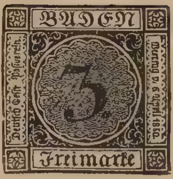
Lithographed, in black, on brown, or on white wove paper. The "F" of "Freimarke" touches the line above it. The right-hand inscription is "Vertrag d. 6 April 1850." The oblique side-stroke to the left-hand of the top of the central numeral is straight, much too thick, not tapered, and does not seem to belong to the numeral. There are seven rows of (not pear-shaped) ovals in the background of the central circle. The stop after the numeral is abnormally large; it touches the numeral, and exactly obliterates one of the little ovals. There is no secret mark.

6 kr., black on green, 1851; 6 kr., black on yellow, 1853.

Genuine.

(*Type of the accompanying illustration.*)

Engraved as before, on green (1851) or yellow wove paper (1853); moderately stout The thin line of the frame above BADEN is as thin as the



line below that word, and is not ragged. The "F" of "Freimarke" does not touch the line above it. The left-hand inscription reads "Deutsch=Oestr. Postverein," with a sort of very short double hyphen, close to the "Deutsch," a full-stop after "Oestr," and another after "Postverein"; the latter stop almost touches the "n" before it. The right-hand inscription is "Vertrag v. 6. April 1850." In each corner of the stamp there is an heraldic rose, the centre of which forms a sort of star of four points, with blank centre. Most of the points of these four stars are long enough to touch the turned-over edges of the petals of the roses. The stop after the "6" is round. The background of the central circle is composed of pairs of interlaced or crossing, wavy horizontal lines. The light scalloped line round the central circle is much thinner than the light ring surrounding it.

The secret mark, in this value, is a dot, the colour of the paper, in the edge of the black triangle opposite to the right lower corner, *i.e.*, the third from the bottom to the right.

Forged.

Lithographed, on rather thin, green or yellow wove paper. The green is decidedly blue-green; very different from the yellow-green of the genuine. The inner line of the frame above BADEN is considerably thicker than the line immediately below that word, and it is very ragged. The "F" of "Freimarke" touches the line above it. The dot to the "i" of "Freimarke" is like a comma, instead of being diamond-shaped, and it touches the "i." The left-hand inscription is "Deutsch: Oestr Postverern," with a very small colon, nearer to "Oestr" than to "Deutsch," and the stop after "Postverern" is at a considerable distance from the "n." The right-hand inscription is, "Vertrag v 6 April 1850" (sometimes "1350"), with no stops except after "1850." The black stars in the centre of the four heraldic roses in the corners of the stamp have very blunt points, very short, and hardly any of them long enough to touch the turned-over rims of the petals of the roses. The stop after the "6" is very shapeless. The background of the central circle is composed of pairs of straight, oblique lines in a sort of lattice-work, running down from left to right, and from right to left. The scalloped line round the central numeral is much thicker than the ring outside it.

There is no secret mark. I have no forgeries of the 3 and 9 kr., but I might mention that the secret mark of the 3 kr. is a light dot in the edge of the top triangle, under the D of BADEN; and, in the 9 kr., it is the same as in the 6 kr.

POSTMARKS.

Genuine.—5

Forged.—Four concentric circles of equal thickness, and without numeral in the centre.

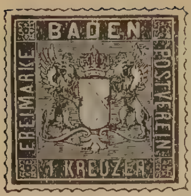
Most of the unused copies of this issue now to be had are reprints; unused originals are not common.

1861. 1, 3, 6, 9 kr. Perf. 13½.

These are the first perforated set, with the central square shaded with horizontal lines. I have the 9 kr. of one type of forgery and the 1 kr. of another type. It is very possible that a full set exists of each type.

Genuine.

Engraved in *épargne*, on thin, white wove paper; perforated 13½. The band which passes obliquely across the shield contains eighteen vertical,



coloured lines. The upper outline of this band is distinctly darker and somewhat thicker than the corresponding lower outline. All the dots of colour on the shield are of a good size, very distinct, and regularly placed. The space each side of the central arch of the crown is dark and solid, so that none of the lines of the background can be seen through either. The cross at the top of the crown reaches up to the third of the horizontal lines of the background, counting from the top. The central leaf below the shield has its end-lobe hardly at all projecting beyond the side-lobes, and this end-lobe touches the third of the horizontal lines of the background, counting from the bottom. In the word BADEN, all the different strokes of the letters of the word are of the same width, and the lower limb of the E is only very slightly longer than the upper limb.

First Forgery.

Rather well lithographed, on stout, white wove paper; perforated 13½, like the genuine, but not so cleanly cut. The band which passes obliquely across the shield contains seventeen vertical dark lines. The upper outline of this band is not more prominent than the lower one. The coloured dots on the shield are very faint, inconspicuous, small, and irregularly placed. The space each side of the central arch of the crown is light in colour, and allows several of the horizontal lines of the background to be seen through it. The cross at the top of the crown reaches up to the second horizontal line of the background, counting from the top. The central leaf, below the bottom of the shield, has its lower lobe projecting far below the side-lobes; it reaches to the second horizontal line of the background, counting from the bottom. In the word BADEN, the left-hand stroke of the A, the horizontal strokes of the E, and the first stroke of the N are all palpably narrower than the rest; this is very easily seen in the A, both of whose limbs ought to be of the same width. The lower limb of the E of this word is abnormally longer than the upper one. The ornaments in the corners are very different from those of the genuine, but it would be impossible to explain the differences without an illustration.

Second Forgery.

I have only the 1 kr., black on *yellow*. This is a hideous thing, and not at all likely to deceive. Coarsely lithographed in black, on yellow wove paper, unperforated. There are twenty scratchy, crooked, and imperfect vertical lines on the oblique band across the shield. The upper outline of this band is *very* much thicker than the lower one in parts, but is very irregular. The dots of black on the shield are placed fairly regularly, but some of them are much smaller than others. The crown is covered by the postmark, but, as far as I can discern, it is of a quite different design from that of the genuine. As far as I can make out, the central lobe of the leaf, below the shield, touches the outline of the bottom label, above the end of the E of KREUZER. The top and bottom limbs of the E of BADEN are of equal length.

Third Forgery.

This is, if possible, worse than the last. I have only the 1 kr., vermilion on *yellow*. Badly lithographed, on very rough, pale dull yellow wove paper, unperforated. There are only twelve vertical lines on the oblique band across the shield. Both outlines of the band are of equal thickness. The black dots on the shield are irregular, and, in my specimen, many of those in the lower half of the shield are missing. The crown is covered by the postmark, so I am unable to describe it, but there seems to be a ball on the top of it, instead of a cross. The background at the top is composed of very wavy horizontal lines, and at the bottom it is formed by rows of long black diamonds. The centre-lobe of the leaf, below the shield, projects below the side-lobes, so as to very nearly touch the outline of the label below it. The bottom limb of the E of BADEN is too thin. The corner-ornaments in this counterfeit are exceedingly unlike the genuine; and the one in the left top corner is a mere caricature of the original design.

POSTMARKS.

Genuine.—5; the outer and inner circles are usually a little thicker than the others; also 1, 29, 71.

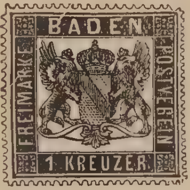
Forged.—Five concentric circles, the outer and inner ones *very* much thicker than the rest, and without numeral in centre.

1862-64. 3 kr. Perf. 13½. 1, 3, 6, 9, 18, 30 kr. Perf. 10.

These stamps are of the same design as those just described, except that the central square behind the arms is plain white, instead of being filled in with horizontal lines. The 3 kr., perforated 13½, is rare, as only 2,000 sheets were printed, before the gauge of the perforation was altered to 10.

Genuine.

Engraved in *épargne*, on white wove paper; perforated 13½ or 10, as above. The right-hand griffin, supporting the shield, has eleven feathers in its wings, but there are only ten feathers in the wings of the left-hand griffin. The crown has five arches, containing pearls; and, beginning from the left outer arch, the pearls are 7, 5, 3, 7, 8. They are tolerably easy to count. The dark space, each side of the central arch of the crown, is filled with closely-set horizontal lines, which look solid in some copies. There are eighteen vertical lines in the oblique band across the shield. The dots on the shield are very distinct, and placed in regular rows. The cross on the top of the crown is very nearly under the centre of the D of BADEN. The two spiral curls, on the inner ends of the two ribbons on which the two griffins stand, are *exactly* alike; except, of course, that they curl different ways. In the word POSTVEREIN, the top and bottom limbs of each E are of equal length; and, if a line be drawn along the centre of the tongue of the first E, through the centre of the tongue of the second E, it will cut exactly through the centre of the R between them. The centres of the RKE of FREIMARKE are all exactly in one line; and the upright stroke of the K only just touches the joined oblique strokes.



First Forgery.

Of this I have the 3, 18, and 30 kr. Lithographed, on white wove paper; badly perforated 11½ or sometimes 12. There are twelve feathers in the wings of the right-hand griffin and ten in the wings of the left-hand one. The arches on the crown are confused and uncountable; only the two each side of the central one have pearls. These pearls are in the places occupied by the dark spaces of the genuine. There are only fourteen vertical lines in the oblique band across the shield. The dots on the shield are indistinct, and irregularly placed. The cross on the top of the crown is a good deal to the right of the centre of the D of BADEN.

Second Forgery.

Of this I have only the 3 kr. Lithographed, on thin, white wove paper, perforated 13½, very nicely. There are eleven feathers in the wing of the right-hand griffin, and eleven also in the wing of the left-hand one. There are five arches with pearls on the crown, as in the genuine; but the numbers of the pearls, beginning with the left-hand arch of the crown, are 9, 7, 3, 5, and 7; and the spaces each side of the central arches are quite solid, instead of being filled with horizontal lines. The cross on the top of the crown is quite under the right-hand stroke of the D of BADEN. There are seventeen vertical lines in the oblique band across the shield. The dots on the shield are very faint, but placed pretty regularly.

Third Forgery.

This is the worst of the lot, and hardly worthy of a place in this book. Typographed in black, on rough, rather thin grey paper, unperforated, and coloured on the face by hand. (My copy is coloured bright Prussian blue!) I have only the 18 kr. The wings of the right-hand griffin show only nine feathers and a stump, and I fancy there are only eight in the wings of the left-hand griffin, but the postmark covers this part, so I am not sure. The heads of these animals are not in the least like eagles' heads, and their crowns are exactly like the small crown watermark of the first English 1d. and 2d. stamps. The crown on the shield has six arches, formed of solid black lines without any pearls, and with blank spaces between. There are only eleven vertical lines in the oblique band across the shield, and nearly all the dots on the shield are absent. I do not think any further tests are needed; though I may add that the corner-ornaments are four-petalled flowers, containing a black upright cross, with a white dot in the centre of each cross.

Fourth Forgery. 18 Kreuzer.

This is a very excellent production; and quite new, I believe. Nicely engraved, in *épargne*, on yellowish-white wove paper, somewhat thicker and smoother than that of the genuine; perf. 10. The spiral curl on the right side is not exactly like that on the left; having, apparently, half a twist more. The upper limb of each E of POSTVEREIN is decidedly longer than the lower limb; and a straight line joining the tongues of the two letters would cut through the R a little *above* its centre. The centre of the K of FREIMARKE is somewhat lower than the centres of the R and E each side of it; and the oblique strokes of the said K are firmly joined to the vertical stroke, instead of just touching it. Beyond these slight differences, the stamp seems to be a *facsimile* of the genuine; though the postmark may possibly hide a few others. The lines and dots on the shield are exactly copied.

POSTMARKS.

Genuine.—5, 6. **Forged.**—1, 5.

Issue of 1862. "Land-post." 1, 3, 12 Kreuzer, black on yellow.

These were rural stamps, for a messenger service, to connect the rural villages that had no post office with the nearest State post office, something like the Russian locals. The Land-post also conveyed letters and parcels between the villages, and was used to collect the delivery-charges on parcels, etc. The post was established in 1859, but stamps were first issued in 1862. The stamps were not sold to the public, but used only by the officials. When the Baden stamps were sold in 1872, Goldner, of Hamburg, bought nearly a million of these Land-post labels. I give these details from Mr. Westoby's book, as so many collectors have the very vaguest ideas as to the use and meaning of these stamps.

1 Kreuzer. Genuine.

Typographed, in black, on orange-yellow wove paper; machine-perforated 10. The N of LAND is nicely shaped. The O of POST and each O of PORTO are block letters; *i.e.*, with the black outline the same thickness all the way round. The S of POST is nicely shaped. The M of MARKE is almost perfectly upright. It is a block letter, with the first and last upright strokes of equal thickness. The letters of MARKE do not follow a perfect curve; *i.e.*, suppose a perfect arc of a circle to be drawn from the left lower corner of the M to the right lower corner of the E, then the right lower corner of the M would come too low, and the left lower corner of the E would be too high. There is a horizontal line in the ornamental border, above the D-P of LAND-POST, and a similar one under the O-M of PORTO-MARKE. These lines are only very slightly wavy. The two little leaves, to the right and left of the middle of the numeral of value, do not touch the horizontal, pyramid-shaped stalks from which they are supposed to spring, although each leaf has a tiny bit of stalk projecting from its base. The horizontal stroke at the foot of the numeral extends from very nearly the left top corner of the T of PORTO to nearly the middle of the R of MARKE.

1 Kreuzer. Forged.

Nicely typographed, on pale, primrose-yellow wove paper, cleanly machine-perforated 9. The right-hand upstroke of the N of LAND stands out too far from the oblique stroke. The black outline of each O is thinner at the top and bottom than at the sides, as is usual in Roman type. The M of MARKE slopes over to the left, and its first stroke is much thinner than the last stroke. The bottoms of the letters of MARKE follow a perfect curve. The horizontal lines, respectively above D-P of LAND-POST and below O-M of PORTO-MARKE, are very wavy. The leaves to the right and left of the numeral are joined to the horizontal, pyramid-shaped stalks issuing from the border. The horizontal foot-stroke of the numeral extends from the middle of the T of PORTO to the beginning of the R of MARKE.

3 Kreuzer. Genuine.

Typographed, the paper and perforation the same as in the genuine 1 kr. The N of LAND somewhat squeezed up, and a little taller than the letters each side of it. The S is nicely shaped. Each O is a block letter. The M of MARKE has its first and last strokes of equal thickness. The horizontal lines at the top and bottom of the stamp are very slightly wavy. The two leaves do not touch the pyramid-shaped stalks. The bottom limb of the 3 is not much larger than the top limb. There are nice, square-ended head- and foot-strokes to the letters of the inscription. The black frame round the stamp is barely half a millimetre broad. Nearly all the different curls of the ornaments inside the frame all round are separated more or less distinctly from each other.

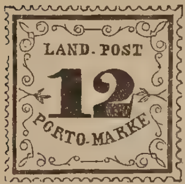
3 Kreuzer. First Forgery.

Nicely typographed, on pale, primrose-yellow wove paper, cleanly machine-perforated 9. The bottom limb of the 3 is decidedly larger than the top limb. The other tests are the same as those for the forgery of the 1 kr. just described. I have not seen the 12 kr. of this type of forgery, but it doubtless exists; and the tests for the 1 kr. will be sufficient to identify it, should any of my readers possess it.

3 Kreuzer. Second Forgery.

Lithographed, on yellow wove paper, which is not such an orange-yellow as the genuine, but not such a pale primrose-yellow as that of the forgery last described; and badly pin-perforated 12. The N of LAND is a wide or "extended" letter, and exactly the same height as the letters each side of it. The top tongue or kern of the S of POST is wanting, and the letter is not a nice shape. Each O of the inscription is a Roman letter. The first stroke of the M of MARKE is much thinner than the last stroke. The horizontal lines at the top and bottom of the stamp are coarsely wavy. The leaves are joined to the pyramids. The bottom limb of the 3 is much larger than the top limb; this may best be seen by holding the stamp upside-down. The head-stroke of the P of PORTO is nice and square, but none of the others are, although they ought to be. The frame of the stamp is more than three-quarters of a millimetre broad; *i.e.*, very nearly double the breadth of the genuine. Most of the ornamental curls round the stamp are joined together. This is a poor forgery, compared with that of the 1 kr., the latter being dangerous.

12 Kreuzer. Genuine.



Typographed, the paper and perforation the same as in the genuine 1 and 3 kr. There is a short, thick hyphen between the D and P of LAND-POST, and it is nearer to the D than to the P. The bottom-stroke of the 1 of 12 extends from the middle of the O of PORTO to the middle of the hyphen after that word. The horizontal wavy stroke below O-M of PORTO-MARKE touches the curls each side of it, and extends from the end of the O to beyond the middle of the M. All the other tests are the same as in the genuine 3 kr.

12 Kreuzer. Forged.

Lithographed, the paper the same as in the forged 3 kr. My only copy is cut close, but is probably badly pin-perforated 12, like the forged 3 kr. There is a longish hyphen between the words LAND-POST, and this hyphen is nearer to the P than to the D. The bottom-stroke of the 1 of 12 extends from the top left corner of the R of PORTO to the beginning of the hyphen after that word. The horizontal, wavy stroke under the O-M does not touch either of the curly ornaments each side of it, and extends from the beginning of the hyphen to the middle of the M of MARKE.

POSTMARKS.

Genuine.—Postmarked stamps of this issue are decidedly rare, though they are common enough unused. The most usual cancellation is something like 14; there is also to be found an oval postmark, bearing the names of the local receiving-office and the State office with which it was connected.

Forged.—1, 5. Also one similar to 29.
]

BAHAMAS.

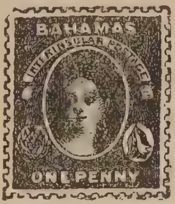
One Penny, red, carmine, etc.

The varieties of the 1d. are: 1859, no watermark, imperf., lake. 1861, no watermark, clean-cut perf. 14 to 16; also rough perf. 14 to 16, lake. Perf. 11½ to 12, no watermark, carmine-lake. Perf. 13, no watermark, brown-lake, carmine-lake. 1863–75, CC, perf. 12½, brown-lake, carmine-lake, rose-red, vermilion. CC. perf. 14, vermilion. 1882, CA, perf. 12, vermilion. CA, perf. 14, vermilion.

I have given the above list of the different issues of the penny stamp, so as to assist in the detection of any future forgeries which may appear; but the originals are so very pretty, and so nicely executed, that there is not much fear of any of the forgeries being dangerous. Before I say anything about the counterfeit now to be described, perhaps I had better mention a fact which some of my readers have, no doubt, by this time, found out for themselves; and that is, that these penny stamps will not stand the application of water. I have seen some most doleful-looking specimens occasionally, in the albums of amateurs who were not aware of this peculiarity. I would recommend, therefore, that, to remove any backing off these stamps, they should be floated on water with the face uppermost, care being taken that no single drop touches the face; and when they are thoroughly moist, the back will come off without difficulty. This is the way I always treat my own stamps, and I never get the faces wet, and thus do not damage them.

Genuine.

Engraved in *taille-douce*, perforation and watermark as above, according to the issue. The shading of the oval behind the head is composed of crossed lines; but the vertical lines are slightly more prominent than the horizontal ones. The face is shaded all over, except just along the ridge of the nose, and on the forehead, between the eyebrows; the neck is also shaded all over. The highest leaf of the top tuft of the pine-apple touches the top of its containing-oval. The top of the conch-shell in the oval on the other side of the stamp also touches the top of *its* containing-oval. There are two lines of shading on the ribbon, immediately before the first letter of INTERINSULAR, and two similar lines immediately after the last letter of POSTAGE. The border of the stamp is a dark strip of engine-turning; and immediately inside this is more engine-turning, but of a lighter and more lace-like pattern, not so heavily coloured. There are twenty-seven jewels in the lowest row of the crown, resting upon the hair.

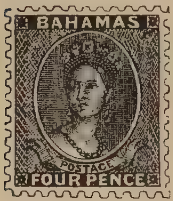


Forged.

Lithographed, on stout, yellowish-white wove paper, pin-perforated 13, no watermark. The shading of the oval behind the head is of vertical lines only. All the central portion of the face is unshaded; and the centre of the bottom of the neck is also white. The highest leaf of the tuft of the pine-apple does not touch the top of the little oval; nor does the top of the conch-shell touch the top of its oval either. There are no lines of shading on the ribbon, either immediately before or after the inscription. My readers must please understand that I do not refer to the folded part of the ribbon, as this is shaded on the right side in both genuine and forged; but I simply speak of the flat portion of it, which contains the words INTERINSULAR POSTAGE. The border of the stamp is pretty fairly imitated; but the beautiful lace-work just inside the border is, in these forgeries, represented by heavy and clumsy blotches and masses of colour. It is usually impossible to count the lowest row of jewels of the crown, resting upon the hair; as, on the right side of the head (*i.e.*, on the left side of the stamp), they run together into a white line; but a good copy of this forgery shows about thirty or thirty-one jewels in the lowest row.

Fourpence, rose; Sixpence, grey, mauve.
Issue of 1861. No watermark. Perforated 14, 13, 12.
Issue of 1862-3. Watermark Crown and CC. Perforated 12½, 14.
Issue of 1882. (The Fourpence.) Watermark Crown and CA. Perforated 14.

Genuine.



Engraved in *taille-douce*, on stout, white wove paper; both values from the same die. The background, outside the central oval, is composed of strips of engine-turning, in two patterns, placed alternately; and each alternate strip, beginning with the outer one on each side, has a row of diamond-shaped dots running down the centre of it. None of the stars in the four corners of the stamp touch their containing-squares anywhere, and they are all exactly alike. The central oval, behind the bust, is formed of very fine crossed, vertical and horizontal lines; but I ought to mention here that I have a copy of the 6d. of 1861 which certainly appears to have a solid background behind the bust. However, it is possible that the paper may have been too damp, causing the fine lines to run into each other. There are eighteen or nineteen pearls in the necklace; and the central one, which has a dark spot in the middle of it, is very much larger than any of the others. The base of the crown has two rows of pearls, with a row of diamonds or some other jewels between them. The upper outline of the value-label does not encroach upon the ribbon which contains the word POSTAGE. The whole stamp is very delicately engraved. The Queen's lips are parted slightly, as though she were just going to speak.

First Forgery.

Lithographed, on stout, very yellowish-white wove paper, no watermark, unperforated, and perforated 11½ and 12, better than usual. The dots on the alternate strips of engine-turning are of various shapes, but most of them are round, and none of them diamond-shaped. One point of each of the lower stars usually touches the outline of its containing-square somewhere; and the lower stars are generally badly done, and not like the upper ones. The central oval behind the bust is composed of crossed lines, like the genuine; but they are blotchy, coarse, and indistinct, very different from the genuine. There are thirteen pearls in the necklace. These pearls are not nicely graduated in size, as the genuine are; and the one with the dark spot in the centre of it is not so large as the one immediately to the left of it. The base of the crown is formed of three rows of pearls, the central row being just the same as those above and below it. The bottom of the ribbon containing the word POSTAGE is cut into by the straight value-label below it, so that the S and T of that word (especially in the Fourpence) have to be made a little smaller than the rest of the letters. The whole stamp has a coarse look ; and the Queen's lips are far too wide open, so that she looks as though about to scream, rather than speak.

Second Forgery.

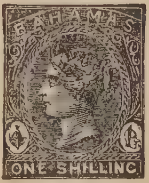
Lithographed, on very yellowish-white wove paper, rather stout, badly pin-perforated 12½, no watermark. I never saw this forgery before about 1890. The dots in the vertical strips of engine-turning are diamond-shaped, as in the genuine ; but each of the dark diamonds is placed in the centre of a white diamond. The corner-squares, with their stars, are not alike in shape and size, the star and square in the left top corner, especially, being much smaller than those in the right top corner. The Fourpence has the background behind the bust apparently solid, but the Sixpence has the crossed, vertical and horizontal lines very distinct, though they lack the beautiful regularity of the genuine. There are fifteen pearls in the necklace, and nine of them contain spots ; the four large ones in front having apparently two in each, though they require the microscope to make them out distinctly. The easiest test for this forgery is, I think, the second vertical strip of engine-turning on each side. In the genuine, these two strips are a fine and beautiful lace-work, and in each strip there is a horizontal row of very tiny, diamond-shaped dots (five in each, where the central oval does not encroach upon them) level with the larger, single, diamond-shaped dots in the first and third strips, as described above. In this forgery, the second strip from the outside, on each side of the stamp, is a mere meaningless jumble of blotches and scratches, spoiling the effect of the stamp completely. The outline of the lower jaw, on the right side of the stamp, forms almost a straight line from the chin to the ear ; in the genuine, this is a nice and well-modelled curve. Thus the Queen seems to have an altogether unnaturally hollow cheek. The lettering in this second forgery is a good deal thinner than in the genuine or in the first forgery.

One Shilling, green.
Issue of 1862-3. Watermark Crown and CC. Perforated 12½, 14.
Issue of 1882. Watermark Crown and CA. Perforated 14.

The design, paper, and manner of printing of this stamp are all considerably different from those of the stamps just described ; and I think that, on the whole, the forgers have not been quite so successful in this as in the lower values. However, my readers must judge for themselves.

Genuine.

Engraved in *épargne*, perforation and watermark as above, on slightly *glacé* paper. The stamp, though not particulurly striking, is very carefully engraved. The face is shaded almost all over, though there is a small, unshaded portion at the corner of the nose, and another at the top of the forehead. The ear is all shaded, except the tip, which hangs down a little. Just under the middle A of BAHAMAS, there is a small



circle or ring, with another circle in the centre of it. The conch-shell in the right lower corner has a sharp spike projecting from the right-hand side, about the centre, and another from the left-hand side, at the bottom. There are five leaves at the base of the pine-apple, and five more in the bunch at the top. If a straight line were drawn down through the centre of the pine-apple, it would cut into the O of ONE, considerably to the right of its centre. The white space round the central medallion is equally broad all round, and the outline of the portrait does not trespass upon this white space anywhere. There is a tiny full-stop after the Etruscan bordering to the right, above the G of SHILLING; and the upper horizontal stroke of the last key in this pattern is wanting, as the border cuts it off.

Forged.

Lithographed, on ordinary, white wove paper, unperforated, or pin-perforated 13, no watermark, ungummed. The front of the face, from the forehead to the chin, has hardly any shading upon it. The rim of the ear is white, and the lobe of it inclines forward instead of downward. The letters of the name BAHAMAS are clumsily copied, and the circle under the middle A has a dot in the centre of it. The spikes on the conch-shell are absent. There are only four leaves at the base of the pine-apple, and the leaves on the top cannot be counted. A line drawn down through the centre of the pine-apple would cut exactly through the centre of the O of ONE. The white space round the inside of the central medallion is much broader in some parts than others; notably under the MA of BAHAMAS, and below the base of the neck. The chignon, and the pointed front of the neck, project slightly into this white space. There is no stop at the right-hand end of the Etruscan or key-pattern, and the last key over the G of SHILLING is only a straight line. The base of the defective key over the S of SHILLING is much longer than the bases of the others; whereas, in the genuine, it is of the same length as the rest.

Fourpence (Provisional), mauve and black. Issue of 1883. Watermark Crown and CC. Perforated 12½ and 14.

This is the Sixpence before described, with the value FOURPENCE, as here illustrated, surcharged on it in black. It will be understood that the forgers have taken the genuine Sixpence, only the surcharge being counterfeited.

Genuine.

The lettering is in thick, rather clumsy and blotchy Roman capitals, 2¼ mm. high. It is all in one word—FOURPENCE—and so wide that there is scarcely room for it on the stamp. From the centre of the upright stroke of the F to the centre of the upright stroke of the last E, the distance is 17½ mm. The lettering is deeply sunk into the paper. From the centre of the upright stroke of the R to the centre of the upright stroke of the P, the distance is just a shade over 2 mm.

Forged.

The lettering is not nearly so thick and clumsy as in the genuine, and the letters are exactly 2 mm. high. The surcharge is in two distinct words—FOUR PENCE—and there is a stop after PENCE. There is room for the surcharge and the stop on the stamp. From the centre of the upright stroke of the F to the centre of the upright stroke of the last E, the distance is 16¼ mm. The lettering is hardly, if at all, sunk into the paper. From the centre of the upright stroke of the R to the centre of the upright stroke of the P, the distance is 3½ mm. I think the above measurements will suffice for the detection of this forgery.

POSTMARKS.

Genuine.—1, 54; also the same, with a large B in the centre; also penstrokes; also the date written in pen-and-ink, like the cancellation on an English receipt stamp. (This last is probably a fiscal cancellation.)

Forged.—6 (no numerals), 22, 33, 54, 62. As to the surcharged Fourpence, this, of course, bears the genuine cancellations, but *under*, not over, the surcharge.

BANGKOK.

Issue of 1868-82, CC. Issue of 1883, CA.

These are the stamps of the Straits Settlements, surcharged with a large B. They ceased to be employed after Jan. 1st, 1886; and therefore, when possible, the date of the postmark should always be looked at; for the forgers are not particular, and stamps which happen to have a dated postmark may sometimes show a date years after the issue ceased!

Genuine.

The B, in all my specimens, is 6 mm. high, and the upright stroke from ¾ mm. to 1 mm. broad. The serifs are quite horizontal. The upper one projects ¾ mm. from the body of the letter, and the lower one 1 mm. (nearly).

First Forgery.

The B is 5¾ mm. high, and the upright stroke rather less than ¾ mm. broad. The serifs are not always horizontal; in some of my specimens the upper one is bent slightly upwards, and the lower one slightly downwards, so that they splay out, but this is not always the case. I have this forgery on the 2 c., brown, CC, the 2 c., rose, CA, the 4 c., rose, CA, and the 4 c., brown, CA.

Second Forgery.

The B is 5½ mm. high, and the upright stroke barely ¾ mm. high. The serifs are very short, projecting hardly ½ mm. I have this forgery only on the 32 c., CA, which value does not exist in the genuine, so that this stamp is bogus.

POSTMARKS.

Genuine.—1, 2, 29; also one something like 32, but octagonal, and with four concentric octagons.

Forged.—It will be understood that the forged surcharge is applied to genuine stamps, and therefore the forgeries bear genuine postmarks of the Straits Settlements. Some of my specimens are dated as late as 1891, five years after the Bangkok stamps ceased to be employed.

BARBADOS.

English people have a very peculiar habit of insisting upon adding an E to the name of this island. I really do not remember ever having seen the name written in book, newspaper, or pamphlet, except of course, in the various philatelical publications, otherwise than "Barbadoes"; and even Mr. Pemberton's *Handbook* will be found to have this same defect. However, my task is to describe stamp forgeries, and not English peculiarities, and I merely mention this *en passant.*

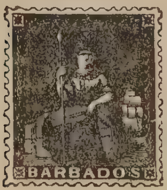
The Barbados stamps are rather difficult to arrange, and the varieties of paper, watermark, perforation, etc., are decidedly puzzling. There appear to me to have been several types, but I fancy that some of them are simply due to the wear and tear of the plates. Originally there was a cord or line round the centre of the smaller chest or package beside Britannia, but after a time this disappears altogether bit by bit. Another type or "state" has the lines of engine-turning in the background set very much closer together, so that the vertical line of diamond-shaped dots to the left of the spear is not visible. These two types or "states" are found only on the stamps without value indicated. All those with BARBADOS at the top, and value at the bottom, even from the first unperforated Sixpence and One Shilling, are from the second state of the die, with the lines close together. The head-dress of Britannia is a helmet, with some animal (a lion?) couchant on the top of it, and two five-pointed stars below the animal. This is in the first state of the plate. The second state, with fine lines of engine-turning, shows only one of the stars (the one immediately over the right eye of Britannia), the other being obliterated. I have given this slight description of the types or states, as I do not remember having noticed any mention of them elsewhere.

Issue of 1852. Value not indicated. Green, blue, red; on blued paper; unperforated.

Issue of 1856–57. Same type, on white paper; unperforated; green, blue.

Genuine.

Engraved in *taille-douce*, paper as above, no watermark, unperforated. Size of stamp, 21$\frac{3}{4}$ × 18$\frac{1}{2}$ mm. Britannia wears a helmet, as above described, with a lion on the top of it, and two five-pointed stars, or one star, according to the state of the plate, below the lion. The bordering at the top and sides of the stamp looks rather intricate at first sight; but it is not really so, being merely formed of little crescents, in white outline, intersecting each other. At the top there are eleven entire crescents, with a half-crescent at each end to fill up. On the left side there are fourteen entire crescents, with a three-quarter crescent to fill up, at the top and at the bottom. The right side is exactly the same as the left. The head of the spear is diamond-shaped, and one-half of the diamond is shaded. The eyebrows are very distinct,



and so is the outline of the side of the nose. From the brooch on the shell-collar, down almost to the waist, there are several vertical lines of shading on the front of the dress, indicating folds. The ship is very nicely done, and represents a three-master, square-rigged, with a long pennant, which streams out so as almost to touch the arm of Britannia. The hair on the right side of the face is dark all over. The first finger of the left hand is a little shorter than the others, and is rather apart from them. All four fingers or knuckles can be seen on the hand holding the spear.

First Forgery.

Poorly lithographed, on thick, white wove paper, unperforated, the white parts being generally a little smeared with the ink, so as just to give the surface a greenish or bluish tinge, according to the colour of the stamp. Size of stamp, 21 × 18 mm. The helmet of Britannia appears to be a cap of Liberty, with a white knob on the top. There is a blotch on it, above the right eye, which, I suppose, is intended to represent one of the five-pointed stars; but it is a failure. The top bordering consists of ten perfect or entire crescents, with almost a whole one to fill up at the left end, and a very little bit of one to fill up at the right end of it. The bordering down the left side of the stamp has fourteen whole crescents, with a half-crescent to fill up at each end. The bordering down the right side also has fourteen whole crescents, but with a three-quarter crescent to fill up at the top and bottom. These crescents are bluntly pointed, and very much more clumsy and coarse than those of the genuine. The head of the spear is of a long, pointed shape, just like the flame of a candle, and it is not shaded. There are no eyebrows, and the nose is represented by a dot, without any side-line. There are no vertical lines down the front of the breast of the dress. I do not think even a sailor would be able to tell what vessel, or rather what sort of vessel, the design is intended to represent, as the sails seem to be all in one line, as though there were three sails on each yard. The pennant or streamer is very short, and does not go near the arm. The hair on the right side of the face has a white patch in the centre of it. The first and fourth fingers are much too short, and the second and third are much too long. There is no particular separation between the first and the other fingers. Two of the knuckles of the hand holding the spear can be made out, but the other two are jumbled together.

Second Forgery.

Poorly lithographed, on very yellowish, white wove paper, moderately stout, and very rough at the back. The size of the stamp is $21\frac{1}{2} \times 18\frac{1}{2}$ mm. It will thus be seen that neither of the forgeries is exactly the size of the genuine. The sides of the helmet, which, in the genuine and in the first forgery, form a sort of *nimbus* round the face, are not visible in this forgery, so that Britannia appears to have her hair done up in a conical form, with a large white knob on the top, and a large white blotch on the hair, above the right eye. There are eleven entire crescents along the top border, with a three-quarter crescent at each end to fill up. On the left side there are fourteen entire crescents, with a half-crescent at the top, and a quarter-crescent at the bottom to fill up. The right side is the same as the left, except that there is a three-quarter crescent at the bottom. The top point of the spear is slightly below the level of the top of the ball or knob on the head; but in the genuine, the point of the spear reaches high above the level of the said ball or knob. This is a very easily-seen test. The shading on the head of the spear consists of a little dark diamond, exactly in the centre of the head. The eyes and eyebrows are blotched together. Only eight vertical lines can be made out, in the broadest part of the shield, though there are fourteen in the genuine. Both genuine and first forgery show traces of the Union Jack on the shield, but they are absent in this forgery. There are many other points of difference, but the above will be found amply sufficient for the detection of this counterfeit.

Third Forgery.

At a first glance this looks rather fine, but it will not bear a close inspection. Engraved in *taille-douce*, with the coloured lines standing in ridges above the surface, on pale blue wove paper, unperforated. The helmet is a sort of tall cap of Liberty, with no indication of the lion or stars. Size of stamp, 21¾ × 18½ mm., as in the genuine. An easy test is that there is a thin frame-line round the top and sides of the stamp, with a blank between this frame and the bordering of crescents. The said crescents, by the way, have their points outwards, instead of inwards, and there are ten and three-quarter crescents at the top, the three-quarter crescent being at the left-hand end, thirteen crescents and a very small portion of the fourteenth down the left side, and thirteen down the right side. The head of the spear was intended to be a large diamond, but some of the wavy lines of the background have been drawn over part of it, making it shapeless. The vertical lines of shading on the centre of the bosom of the dress are very thin and scratchy, and only one of them touches the shell-collar, though in the genuine there are four strong lines, that run quite up to the lion's-head brooch, or fastening of the collar. There is no pennant to the ship. There are only two fingers and the stump of a third on the left hand, and only four toes, instead of five, on the foot. There are only seven points to the star in the right bottom corner, instead of eight, and the lower right point is much too long. There is no indication of the Union Jack on the shield, though early specimens of the genuine show it distinctly. The background, behind the figure, is very different from the genuine, being composed of a coarse, uniform, vertical chain-work pattern, with thin, vertical lines, showing between the links. In the genuine stamps the background is all engine-turned, showing many hundreds of interlacing fine and coarse lines. In this forgery the sea on the right side runs into the crescents to right of it. Only the lower part of the sea (about to the level of the bottom of the shield) touches the crescents on the right; and above that, up to the ship, there is a distinct space between the sea and the crescents. Altogether, though a *taille-douce* engraving, this forgery is decidedly not a success. I first met with it in 1902, and there is a Mauritius forgery, to be hereinafter described, which is exceedingly like it, and evidently by the same engraver.

POSTMARKS.

Genuine.—1, 2, 7, 8, 54; also something similar to 55; also one like 65, with shorter and thicker bars, with and without central numeral.

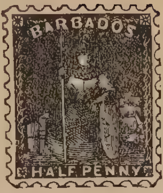
First Forgery.—Uncancelled or penstroked; also 54, without central numerals.

Second Forgery.—Ditto.

Third Forgery.—Uncancelled, or more generally with a mark something like 54, but much larger, and with three curved lines each side, and a large numeral 1 in the centre.

Issue of 1859. Sixpence, One Shilling.

These stamps are only found on what I have called the second state of the plate, with the background of fine lines set close together. The only thing different in this set is that the name has been cut in a curve over the head of Britannia, and the value added at the bottom, where BARBADOS used to be.



Genuine.

Engraved in *taille-douce*, on very thick, white wove paper, unperforated. In the SIXPENCE, the name is in ordinary capitals, and the value in sans-serif, or block letters. In the ONE SHILLING, the name is in block letters, and the value is in ordinary capitals. All the other tests are exactly the same as in the genuine stamps just described.

Forged.

Very poorly lithographed, on rather thin, yellowish wove paper; unperforated. In both values the name is in ordinary capitals, and the value in block letters. In the SIXPENCE, the value is in letters which are very much smaller than the genuine, and they do not fill up the label. All the other tests for both these forgeries are exactly the same as in the counterfeits just described. The imitations of the earlier issue are much better executed than these, which are very much smudged.

POSTMARKS.

Genuine.—As before.

Forged.—The forgeries are cancelled with 1 and 51; also 54 without central numerals. Of course it will be understood that I have not attempted to make a catalogue of the genuine stamps, but simply to mention those stamps, or those variations, which were necessary for the proper detection of the forgeries now exposed.

BOGUS SURCHARGE.

I have lately seen (1902) the 1d., carmine, of the 1882 issue, surcharged obliquely with the word REVENUE, in script type. This surcharge, making a fiscal out of a postal, is, I am informed, entirely bogus. The stamp is postmarked with No. 78, the postmark being apparently forged.

BATEKE.

BOGUS STAMP.

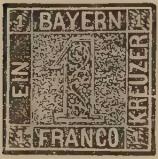
Bateke is a district of the French Congo. I have not seen the "stamps," but the design is said to be the head of a negro chief, with a turbaned head. The labels are sold on entire envelopes, postmarked "Doka, 3 Juillet, 1896." I understand that they were made by Don José dos Anjos Tiumé, of Lisbon. The stamps are, of course, quite bogus.

BAVARIA.

Issue of 1849. 1 Kreuzer, black.

There are two plates of this stamp. In the first plate the blocks were made of type-metal, in ten rows of nine blocks (Nov., 1849), but this material wore away rapidly; so in September, 1850, a new plate was made, which was in two panes, of 45 brass blocks in each pane. Specimens from this latter plate may be distinguished from plate 1 by the greater sharpness of the impression and clearness of the design. Westoby says that only 2,000 sheets were printed from plate 2. In the catalogues this stamp used to be listed with and without a silk thread in the substance of the paper; but those with the thread are simply proofs, and were not issued to the public.

Genuine.



Engraved in *épargne*, in greyish-black and black, on stout, yellowish-white wove paper. The stamp measures 20 × 20 mm. from outside to outside; and the central square 12½ × 12½ mm., measuring from black label to black label. The word EIN is 4½ mm. long, and the top and middle tongues of the E are of equal length, while the lowest limb is decidedly longer. The BAYERN label is 12 mm. wide, and the bottom limb of the E is *very* much longer than the others, the central tongue being the shortest. The word KREUZER is 11½ mm. long, and the two E's are exactly alike. The word FRANCO is 10¼ mm. long, the tongue of the F is much shorter than the top limb, and the distance between the head and tail of the C is decidedly less than ½ mm. The little numerals in the corner-squares are nicely done; the one in the right top corner has not the strong vertical line of shading at the back that the others have. These numerals are placed on a ground of alternate white and black lozenges, running obliquely down from the left top to the right bottom corner of the little containing-squares. This pattern is part of the arms of Bavaria, being a reproduction of the "shield of pretence," or little shield, in the centre of the large shield of Bavaria. There is no straight outline round any portion of the central square of maze-work, except just at the bottom of the left side. The large central numeral is equidistant between the BAYERN and FRANCO labels, and some of the mazework can be seen both above and below the numeral. The numeral itself is filled, not with mazework like the background, but with a floriated pattern of conventional leafage, with two distinct, eight-petalled white flowers near the base, to right and left of the branch which bears them. This numeral is not at all prominent, showing more white than black. The white lines separating the various labels from each other are all of the same width.

First Forgery.

Lithographed, on thick, hard, yellowish-white wove paper. The stamp is too small; from outside to outside it measures 19½ × 19½ mm., and the central square 12⅛ × 12⅛ mm. The word EIN is *almost* 5 mm. long, the central tongue is shorter than the upper limb, and the said upper limb is decidedly thinner than the others. The BAYERN label is 11½ mm. long, and the B is too thin, while the central tongue of the E is very nearly the same length as the top limb. The word KREUZER is 10½ mm.

long, being a good deal too short. The word FRANCO is the same size as the genuine, but the tongue of the F is the same length as the top limb, instead of being much shorter; the head and tail of the C are more than $\frac{1}{2}$ mm. apart. The corner-numerals, in the genuine, are as wide as the width of the I of EIN; but in this forgery they are thinner, especially the one in the right top corner. The one in the left top corner is not in the centre of the square. A few of the lozenges in the squares are dark, but they are very badly done, and irregular, instead of being alternately black and white. There is a thin outline along the top and bottom of the maze-work square, and two outlines are visible down the right side of it. The central numeral is much nearer to BAYERN than to FRANCO. The numeral itself is very dark, much darker than either the genuine or any other forgery. There seems to be an attempt at a six-pointed flower, but it is extremely indistinct. The white lines separating the various labels, are very faulty. Those before and after KREUZER are most like the genuine; but those before and after BAYERN are far too thick; the one before EIN is slanting down to the left; the one before FRANCO is too wide; the one after FRANCO slants to the right, and is broader at the top than the bottom. The maze-work, in this forgery is very much too coarse. The dark, central figure is the easiest test for this counterfeit.

Second Forgery.

Lithographed, on thick, hard, yellowish-white wove paper. The stamp measures 20 × 20 mm., like the genuine, but the central square, between the EIN label and the KREUZER label, is only a shade over 12 mm. In the word EIN, the top and bottom tongues are equal, and the centre one shorter. The BAYERN label is only $11\frac{1}{2}$ mm. wide, and the top and bottom tongues are also equal. The word KREUZER is 11 mm. long; FRANCO is just a shade over 10 mm. long; the tongue of the F is very nearly as long as the top limb, and the two ends of the C are nearly 1 mm. apart. The small numerals in the corner-squares are better done than in the first forgery, but the one in the left top corner is not in the centre of the square, and the groundwork of the squares is of white lozenges, instead of alternately black and white ones. There is an irregular outline down the left side of the central square of maze-work, and it is also partly outlined along the bottom. The central numeral is nearer to the BAYERN label than to the FRANCO label; none of the maze-work shows above the numeral, and only a sort of double, wavy line below it. There are no flowers in the numeral, and it is a good deal blacker than the genuine, though not so much as the first forgery. The white line before EIN is much broader than any of the others.

Third Forgery.

Lithographed, on stout, yellowish-white wove paper. The stamp is distinctly smaller than the genuine, measuring $19\frac{3}{4} \times 19\frac{3}{4}$ and $12\frac{1}{8} \times 12\frac{1}{8}$ mm. The middle tongue of the E of EIN is much shorter than the top or bottom limb. The BAYERN label is a little over $11\frac{3}{4}$ mm. wide; the top and bottom limbs of the E of that word are equal, and the central tongue very short. The word KREUZER is $11\frac{1}{4}$ mm. long. The distance between the head and tail of the C is more than $\frac{1}{2}$ mm. The small numerals in the corner-squares, on the left side of the stamp, are not truly in the centres of the squares, being placed too much to the right. The background to each of the four squares is of white lozenges. The large central numeral is nearer to the BAYERN label than to FRANCO. The left-hand flower in the numeral may be partly made out, but not the other.

Fourth Forgery.

Lithographed, on fairly stout, yellowish-white wove paper. The word EIN is only about $4\frac{1}{4}$ mm. long. The E, in my single specimen, is heavily postmarked, so that I cannot say whether the top and central tongues are of equal length. The BAYERN label is $11\frac{3}{4}$ mm. wide. KREUZER is $11\frac{1}{4}$ mm. long. The distance between the head and tail of the C of FRANCO is rather more than $\frac{1}{2}$ mm. The numeral in the left top corner has its base and right side more heavily shaded even than the genuine; but the left side has hardly any outline. The numeral in the left bottom corner leans slightly over to the left, instead of being upright. The ground-work of these corner-squares shows *parts* of one or two of the diamonds dark. The two flowers in the large central numeral are fairly well done. I am sorry that the postmark prevents my giving a more accurate description of this forgery.

Fifth Forgery.

In some respects, this is decidedly the best of all the counterfeits. Lithographed, on medium, yellowish-white wove paper. My specimen has "COUNTERFEIT" stamped diagonally across the back, in tall, sans-serif, green letters. The stamp measures $19\frac{1}{2} \times 19\frac{1}{2}$ mm. The bottom limb of the E of EIN is hardly any longer than the top limb. The bottom half of the B of BAYERN is *very* little larger than the top half, though it is sensibly larger in the genuine. The shaft of the Y has got a twist to the left at the bottom, instead of being perfectly straight. The word KREUZER is $11\frac{1}{4}$ mm. long, and the lower limb of the first E is longer than that of the second E. A good test for this forgery is the Z of KREUZER, the head of the letter being absurdly short. In the genuine, the top of the Z is very nearly $1\frac{1}{2}$ mm. wide; in this forgery it is about $1\frac{1}{4}$ mm. The groundwork of the corner-squares has the black parts exaggerated. In the genuine, the square in the right top corner shows parts of 13 white lozenges; and the square in the right bottom corner also shows parts of 13. In this forgery, the upper square shows parts of 9 white lozenges, and the lower square shows parts of 4 long lozenges. Thus the general appearance of the left lower square is that of white marks on a black ground, instead of alternately white and black. The large central numeral is about $1\frac{1}{4}$ mm. from the BAYERN label, and 1 mm. from the FRANCO label. The two flowers in the numeral are very well imitated.

Sixth Forgery.

Lithographed, on thick, yellowish-white wove paper. The stamp measures $20 \times 19\frac{3}{4}$ mm., and the central square $12\frac{1}{8} \times 12\frac{1}{8}$ mm. The word EIN is hardly $4\frac{1}{2}$ mm. long: the bottom limb of the E is the same length as the top limb; the central tongue is covered by the postmark, so that I cannot say anything about its length. The BAYERN label is nearly 12 mm. long, and the E of that word (an easy test) has all three limbs exactly the same length. KREUZER is $11\frac{1}{4}$ mm. long. The ends of the C of FRANCO are $\frac{3}{4}$ mm. apart. The small numeral in the left lower corner is set a little too low, and a little too far to the right. There are portions of 10 white lozenges, instead of 13, in the left top square; portions of 9 white lozenges, instead of 13, in the left lower square; and portions of 8, instead of about 12, in the right lower square. The flowers in the central numeral are well copied.

POSTMARKS.

Genuine.—14, 15, 29 (rare). I have also seen something like 1, but with very much larger letters.

First Forgery.—Uncancelled.

Second Forgery.—Apparently a portion of 54.

Third Forgery.—14. The numeral in the centre of my specimen is 317.

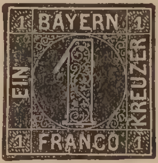
Fourth Forgery.—14, with numeral 295 in the centre.

Fifth Forgery.—Uncancelled; also 15 with B. P. in the centre.

Sixth Forgery.—14, with numeral 20 or 40 in the centre.

Issue of 1854-58. 12 Kreuzer, red; 18 Kreuzer, yellow.
Issue of 1862. 12 Kreuzer, green; 18 Kreuzer, red.

Genuine.



Engraved in *épargne*, on moderately stout, and on much thinner, very rough, white wove paper, with a silk thread in the substance of the paper, running vertically downwards. The lettering is very clear and square-cut.

Forged.

Poorly lithographed, on rather thin, smooth, white wove paper; no silk thread. The lettering is ragged and blotchy, the ends of most of the letters being rounded, instead of cut off squarely. The absence of the silk thread is such an easy test that I have not troubled to dissect the design. The 18 kreuzer of 1854 is, in this forgery, a sort of brownish-ochre, instead of yellow.

POSTMARKS.

Genuine.—14, 15, 29.

Forged.—14; also a blotch. Also 29, with name spelt "Munich." The German name is, of course, "München."

UNPAID STAMP.

Issue of 1862. 3 Kreuzer, black.

Genuine.

I have only two specimens from which to make my description, but the reader will bear in mind that, as the stamps are type-set, there will doubtless be many small variations in the setting. They are typographed, in black, on medium, very rough, white, or more generally, yellowish-white wove paper, with a silk thread horizontally in the substance of the paper. The Y of BAYER. has a distinct tail, and there is a round stop after that word, and a similar one after POSTTAXE. The G of EMPFÄNGER is the usual small (or "lower-case") German G. The L of ZAHLBAR is almost under the first stroke of the M of EMPFÄNGER (just a shade to the left), and the left top corner of the R is under the F. The middle tongue of the large central "3," sticks out level with the centres of the balls which form the head and tail of the numeral. The top horizontal line of the frame round the said "3," if prolonged to the left, would pass far above the R of the left-hand KREUZER; and if prolonged to the right, it would cut into the ball of the tail of the right-hand "3." The vertical, right outline of this frame, if prolonged upwards, would cut exactly centrally through the X of POSTTAXE; and if prolonged downwards, it would cut centrally through the G of EMPFÄNGER. The vertical, left side of this frame, if prolonged upwards, would touch the left side of the

A of BAYER.; and if prolonged downwards, it would just touch the right side of the O of VOM. Each Z of the various inscriptions has a loop for its tail, which comes up and joins the centre of the body of the letter. At the outer corners of the stamp, outside everything, are four black diamonds, of equal size and shape.

First Forgery.

Lithographed, on rather stout, very hard, somewhat rough, *very* white wove paper; no silk thread. In my single specimen, which is the only one I have ever met with, the Y of BAYER. has no tail, so that it reads BANER. There is a black blotch just over the head of the P of POSTTAXE, and the stop after that word is exceedingly small and faint, almost invisible, and very much smaller than the stop after BAYER. The G of EMPFÄNGER is a very distinct numeral "9." The middle tongue of the large central "3" is too short, and does not reach out level with the centres of the balls which form the head and tail. In the frame round this central "3" the top line, if prolonged to the left, would just graze the R of the left-hand KREUZER. The right side of the said frame, if prolonged upwards, would pass between the letters AX of POSTTAXE, and, if prolonged downwards, it would pass between the letters NG of EMPFÄNGER. The left side of the said frame, if prolonged upwards, would cut centrally through the A of BAYER., and, if prolonged downwards, it would cut centrally through the O of VOM. The outside corner-ornaments are all of different shapes and sizes, the one in the right top corner being most like the diamond of the genuine.

Second Forgery.

This is new to me (1902). Apparently typographed, on white wove paper; no silk thread. The L of ZAHLBAR is exactly under the middle stroke of the M of EMPFÄNGER, and the R is under the Ä. The top line of the central frame, if prolonged to the left, would pass very close to the R of KREUZER, and if prolonged to the right, it would pass clear above the right-hand "3." The right side of this inner frame, if prolonged upwards, would pass very nearly clear to the left of the X of POSTTAXE; and if prolonged downwards, it would just graze the left side of the G of EMPFÄNGER. The left side of the frame, if prolonged upwards, would cut almost centrally through the A of BAYER.; and if prolonged downwards, it would cut through the centre of the O of VOM. The Z of each KREUZER looks somewhat like an elongated "3," as there is no loop to the tail; while the Z of ZAHLBAR *has* a loop, which does not merely join the centre of the letter, but passes through it, and sticks out at the back. This is a very much better forgery than the first, and is likely to deceive; though, of course, the absence of the silk thread is an easy test.

Third Forgery.

This is the best counterfeit that I have seen of this particular stamp. Typographed, on rough, yellowish-white wove paper, rather hard; no silk thread. The stops after BAYER. and POSTTAXE are not round, but of a sort of diamond-shape. The G of EMPFÄNGER is not a German G, but is like a numeral "9." One L of ZAHLBAR is *exactly* under the first stroke of the M of EMPFÄNGER, and the F of this latter word, if prolonged downwards, would pass to the right of the centre of the R of ZAHLBAR. The bottom of the F is very blunt, though it is very sharply pointed in the genuine. The tongue of the large central "3" has a smoothly rounded point, while it is cut off nearly square in the genuine. The top line of the central frame, if prolonged to the left, would just graze the R of the left-hand KREUZER; and if prolonged to the right, it would pass high above the right-hand "3." The right outline of the frame, if prolonged upwards, would just graze the left bottom corner of the X of POSTTAXE: and if prolonged downwards, it would graze the left side of the G of EMPFÄNGER. The left side of this inner frame, if prolonged upwards, would cut centrally through the A of BAYER.; and if prolonged downwards, it would cut centrally through the O of VOM. The letters HLB of ZAHLBAR are all of the same height in the genuine, but, in this forgery, the H is the shortest, and the B is the longest. The central frame is in one piece; but in the genuine it is evidently broken at all the four corners. The four thin, inner outlines of the outer frame of the stamp touch the corner-ornaments, but none of them touch in the genuine.

Fourth Forgery.

Typographed, on yellowish-white wove paper, smoother than the genuine; no silk thread. The type of which the inscriptions are made is battered, and has evidently seen much service. The Y of BAYER. has a very long tail, which reaches to below the end of the A. In the genuine, the tail ends below the middle of the Y itself. The stop after the word is very shapeless. The accent on the Ä of EMPFÄNGER consists of two dots in the genuine; but in this forgery it is like two grave accents (‶). The word ZAHLBAR is spelt ZABLBAR, and the first B is much shorter than the second. The R of this word is under the Ä. The frame round the central "3" is not square, as the top piece slopes down to the right. If prolonged to the left, this top piece would cut well into the tail of the R of the left-hand KREUZER; and if prolonged to the right, it would cut almost into the centre of the right-hand "3." The right side of this frame, if prolonged upwards, would just graze the left side of the X of POSTTAXE. The left side of the frame, if prolonged downwards, would pass between the letters OM of VOM. There is no loop to the tail of the Z in either KREUZER. The tail of the Z of ZAHLBAR curls up, but does not form a closed loop. There is a distinct hyphen, instead of a stop, after this word. The thin, inner outlines of the outer frame of the stamp all touch the inner corner-ornaments, except in the right top corner. The black diamond in the right top corner, outside the stamp, is not like the rest, as half of it has apparently been cut away.

POSTMARKS.

Genuine.—I have never seen this stamp cancelled.

First Forgery.—14, apparently lithographed at the same time as the stamp, instead of being hand-struck.

Second Forgery.—14.

Third Forgery.—My specimen is uncancelled.

Fourth Forgery.—My specimen of this also is uncancelled.

NOTE.—I have seen no forgeries of the issue of 1870, perforated 11½, but my readers will please recollect that the genuine 1 kreuzer and 3 kreuzer of this issue are on paper watermarked with lozenges.

RETURNED LETTER LABELS.

I have met with some counterfeits of these; but, as the originals are not postage stamps in any sense of the word, they are not worth describing, although specimens, genuine or otherwise, from the various offices of Augsburg, Bamberg, München, Nürnburg, Regensburg, Speyer, and Würzburg may be found in many collections. These "stamps" were simply used to seal up returned letters, after they had been opened to ascertain the name and address of the writer. I fancy the reason why these labels got into the old albums was from a mistaken idea that the legend on them, "Commission für Retourbriefe," signified a commission (or tax) on returned letters, whereas the "Commission" simply referred to the officials or department charged with the duty of opening and returning dead letters.

SPECIMEN STAMPS.

Of these I must say a few words, as the stamps are so very often found in albums, and various legends are related concerning them. They are the stamps of the numeral series, of the same design as the postals, but printed in black, on coloured paper. When the stamps were distributed to the post-offices, each packet of 50 sheets had a wrapper round it, and on the wrapper (which was coloured like the particular value on the sheets) was struck in black a copy of the stamp. There would therefore be no need for any official to open a packet, to see what was the value of the sheets, and doubtless the stamps saved a good deal of trouble. I fancy many collectors believe that these stamps were used in the same way as the "specimens," sent to post-offices in England by the authorities, whenever new types were issued; but, as will be seen from what I have said, this was not the case, although I have called them "specimen stamps" for convenience' sake.

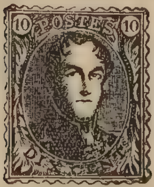
BELGIUM.

1 Centime, green. (*Type of accompanying illustration.*)

Issue of 1861. Unperforated.

Issue of 1863. Perforated 12½ × 13½, and 14 × 14½.

Genuine.



Engraved in *taille-douce*, on thin, white, wove paper; varieties as above. The background of the central medallion is formed of fine, crossed, vertical and horizontal lines. The letters of POSTES have distinct, dark outlines round them, and are very nicely formed. The ornamental leaf to the left of the P passes distinctly behind that letter. The face of the King is shaded all over, except the centre of the forehead and under each eye. His head is turned towards the right of the stamp, but his eyes are looking very decidedly to the left of it. Three of the horizontal lines of the background can be seen, between the top of his head and the top of the oval under ST of POSTES. The letters of UN CENTIME stand out well from the leafage behind them, being so very much darker. The ink of all the thick lines stands up above the surface of the paper, as is usual in a *taille-douce* engraving.

Forged.

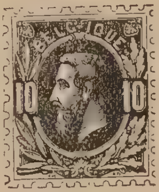
Coarsely lithographed, in *mauve*, on thin, yellowish-white wove paper: unperforated. The colour, of course, instantly condemns the present counterfeit; but I dare say it exists in green also, though I have not seen it. The background of the central medallion is composed of a sort of grained pattern, apparently produced by thick, horizontal lines, crossed by oblique lines, running down from left to right. The letters of POSTES do not show any outlines round them, being simply white, on an almost solid, dark background; they are very poorly shaped, especially the E. The ornamental leaf to the left of the P does not go behind that letter at all, or even touch it. The forehead has no shading at all on it, and there is a very large, unshaded space under the right eye. The eyes seem to be looking almost straight towards the spectator, and the expression of the face is heavy and stupid. There are no lines of the background to be seen between the top of the head and the top of the oval. The letters of UN CENTIME are almost invisible, as they are too faint, and the background is too dark. The ink, as is usual in a lithograph, is all perfectly flat on the paper. Even if printed in the proper colour, I do not think this forgery would be at all likely to deceive any but a mere tyro.

POSTMARKS.

Genuine.—38, 76 (with numerals in the centre).
Forged.—29.

BOGUS STAMP.

The 10 c. of 1869 is occasionally to be met with in a *pale sky-blue*, a rather pretty shade. This is simply the ordinary green stamp, changed from green to blue by means of chemicals.



BÉNIN.

Issue of 1892.

These are the "Commerce" type of the French Colonies, perf. 14 × 13½, surcharged BENIN, in sans-serif capitals. The genuine stamps are scarce, and the forgeries are decidedly dangerous.

Genuine.

The surcharge is printed in shiny ink. My specimens, furnished by my publishers, have all been examined and passed by experts in Paris, so I conclude there is no doubt about them; but, singularly, the surcharges are not all alike, varying from 3 mm. to over 3¼ mm. in height, and from 14¾ mm. to 15 mm. in length. Usually, the letters are not broken anywhere, but I have one specimen with the left lower corner of the B broken, and another with a break in the centre of the bottom of the B. There is a space of exactly 1 mm. between the last two letters, IN. In several of my specimens, the right top corner of the last N is bent inwards very slightly, as though the type had had a knock. The lettering is so dark and prominent that it catches the eye at once.

Forged.

The surcharge appears to be lithographed, and the ink is very dull and spotty. It is exactly alike in all the numerous specimens in my possession, *i.e.*, fully 3½ mm. high and 15 mm. long. There is always a very distinct break in the centre of the bottom of the B; another near the top of the first stroke of the first N; and another about three parts of the way up the I. The space between the letters IN measures nearly 1½ mm. On many of the stamps, the surcharge is so faint that it would hardly be noticed under the postmark, unless specially looked for. All my specimens are postmarked. These forgeries were made by M. Battifort, of Marseilles.

POSTMARKS.

Genuine.—Like 29, but the hyphens composing the inner circle are shorter. The outer circle is fairly thick. I have "GRAND POPO BENIN," "PORTO NOVO BENIN," "CORRESPONDENCE" . . . (unreadable) "PORTO NOVO," "(Bl)IDAH BENIN," and one specimen is marked "AG . . . BENIN." This latter postmark has a five-pointed star before (and after?) the name; but all the others have nothing whatever to separate the words.

Forged.—Similar to the genuine postmarks, but the outline is thinner. My specimens all bear either "✠ KOTONOU ✠ BENIN" (sometimes spelt "Cotonou"), or "✠ PORTO-NOVO ✠ BENIN" (with hyphen).

Issue of 1894. Provisionals.

Genuine.

The same surcharge as for the issue just described, with the addition of 01 in red, on the 5 c.; 40 on the 15 c.; 75 on the 15 c.; and 75 in black, on the 15 c.

Forged.

I have only seen the 75 in red and in black, on the 15 c., but probably the other varieties exist. As the BENIN surcharge is just the same as in the first issue, I need not further describe them.

POSTMARKS.

Genuine.—Same as in the first issue.

Forged.—Same as in the forgeries of the first issue.

Issues of 1892 and 1894.

FORGED POSTMARKS.

The genuine stamps have been offered in great abundance, with forged postmarks. The forged cancellations are the same as on the issues already described. Readers will please reject any with the Maltese cross before and after the name. For a fuller account of these forged postmarks see French Colonies.

BERGEDORF.

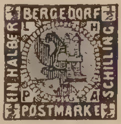
The matrices of all the five values were engraved on one stone, and were reproduced by lithography. In the 1 schilling, the numerals in the corners vary, as the lithographer obliterated them in his transfer, and put in smaller ones by hand. The matrix of the 1½ sch. had the value in the plural ("schillinge"). As strict grammarians objected to this, the lithographer altered it to "schilling" in his transfers. Hence the reprints, taken by transfer from the matrix, have "schillinge." Mr. Westoby's *Stamps of Europe*, to which I am indebted for all the above information, states that a few unused originals are known, made at Bergedorf, with "schillinge," and so, from this, it is evident that the lithographer did not make the alteration until after some impressions had been taken by way of trial. And indeed this might have been expected, for the stamps would evidently have to be made before they could be objected to. We may therefore consider the 1½ "schillinge" (original) to be simply a proof, or, as some people call it, an essay.

Issue of November 1st, 1861. ½ Schill., black on violet; 3 Schill., black on rose.

These stamps have always been very rare; and this is not to be wondered at, when we consider the extremely short life which they enjoyed. They are said to have been suppressed on the 10th of the same month, making way for the ½ schill., black on blue, and the 3 schill., blue on rose. But though the originals are so rare, the reprints are more common; and I fancy that they have often been passed off on the unsuspecting as real originals. However, collectors need not be taken in by them, if they will remember that the originals are very nicely done, and all the design is very clear; whereas these reprints show signs of wear in the matrix. Besides this, the originals are in soft colours, whilst the reprints are on paper which is too highly coloured, and they look altogether too new.

½ Schilling, black on violet.

Genuine.



Lithographed, in greyish-black, on rather dull, violet wove paper. Surrounding the central design there is a circle of little rings, all linked together, and all very regular; these rings are 55 in number. Both in this and all the other values of both issues the central design is formed by "dimidiation," as the heralds call it, of half of the double-headed eagle of Lübeck, joined to half of the triple-turreted castle of Hamburg; showing, I suppose, that Bergedorf was under the joint protection of these two places. The left-hand turret is very slightly lower than the right-hand one. The half of a tail which the heralds have left to the unfortunate eagle is almost entirely of solid colour; but the shading, when it can be made out, is composed of two wavy, or rather *curved*, vertical lines, strongly bent towards the left, in the centre. The eight shaded balls in the spandrels, outside the linked rings, all touch both the rings and the outer frame; though, in lightly-printed copies, the ball near the E of HALBER does not touch the centre frame, and the one near the N of SCHILLING does not touch the linked rings. The horizontal black lines on the body of the castle (representing the courses of brickwork) divide it into ten coloured horizontal strips (I have counted the spaces, instead of the black lines, as there is less likelihood of making a mistake). The left-hand turret on the castle shows ten similar horizontal coloured spaces above the battlements, with parts of two others at the bottom; and the right-hand tower has nine spaces, with parts of two others at the bottom. The tail of each R of BERGEDORF is suddenly pinched off to a sort of point. The tail of the K of POSTMARKE is joined to the *centre* of the oblique stroke. The fractions in the corners are composed of very fat figures; each little 1 being nearly as fat or thick as the upright stroke of the B of BERGEDORF. The ½ in the left top corner is not set in the centre of the containing-square, but *far* too much to the right; and the little 1 of the fraction in the right top corner is not set above the 2, but far too much to the right, and the whole fraction is somewhat to the right of the centre of the containing-square. The upper half of the shield on the breast of the eagle shows parts of four thin, broken vertical lines; and the lower half shows four thick, vertical lines, not counting the vertical outline of the castle. The eagle's beak is very strongly hooked. There is a curly line of the background, which joins the point of the beak, and curves inwards, towards the lower part of the neck; and, in the space thus enclosed, under the chin, there are two other curly or wavy lines—a long and a short one. The topmost ring, under the second E of BERGEDORF, has a small black dot in the centre. The ring of the post-horn is darkly shaded all over with vertical lines. The lines of the background are extremely wavy.

First Forgery.

Nicely lithographed, in jet-black, on paper of a very cold violet. There are 55 linked rings, as in the genuine; but they are irregular, and some of them hardly overlap their neighbours at all. The left-hand turret is decidedly lower than the other. The eagle's tail shows three thick, perfectly straight, vertical lines of shading, the right-hand one being the outline of the castle. The ball immediately to the left of the C of SCHILLING does not touch the rings. There are only seven coloured, horizontal bands across the body of the castle. The turrets both show seven similar, horizontal bands. Each R of BERGEDORF has its tail cut off perfectly square. The tail of the K of POSTMARKE joins the oblique stroke rather high up, but not so far as the centre of the said stroke. The fractions are in thin figures, each 1 being *much* thinner than the upright stroke of the B of BERGEDORF. The ½ in the left top corner is set *very* slightly to the right of the centre of the containing-square; the one in the right top corner is in the centre of the square, and the 1 is almost centrally over the 2, though not quite. The upper half of the shield on the breast of the eagle shows three rather coarse, vertical lines: and the lower half also has three vertical lines, the middle one being not quite parallel with the other two. The eagle's beak is very slightly hooked: and the wavy line of shading, proceeding from near the base of the neck, does not go near the point of the beak. There is no dot in the top ring. The post-horn has very little shading on it.

Second Forgery.

Lithographed, in jet-black, on almost neutral-tinted wove paper. There are only 46 linked rings (instead of 55) round the central circle, and they are irregular. I think it will not be necessary to give any further test, as the rings are easy to count.

POSTMARKS.

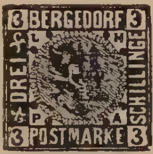
Genuine.—98. Occasionally it is struck twice, the second time at a different angle, making the whole into a zigzag. The distance between any two of the bars is $3\frac{1}{2}$ mm.

First Forgery.—98. Same distance apart as the genuine.

Second Forgery.—98. Lines very thin, and $3\frac{3}{4}$ mm. apart.

Same Issue. 3 Schilling, black on claret-red.

Genuine.



Lithographed, in greyish-black, on rose, or rather pale claret-red paper. There are, as usual, 55 linked rings, encircling the central design. There is a black dot in the ring on the right side. opposite the head of the second L of SCHILLING. The lower half of the B, in the word BERGEDORF, is a good deal larger than the upper one. This may be very easily seen by turning the stamp upside down. The tail of the first R in this word is thickest in the middle, and gets narrower towards each extremity. The last R in the same word has the tail smallest at the point of insertion, and widest (square) at the outer end; and the D is rather tall and narrow, but it is plainly a D, and nothing else. The post-horn has a very large and badly-shaped mouthpiece; but the tube is very much smaller, or rather thinner, than the mouthpiece, till it begins to turn round. The 3 in the left top corner goes very close to the upper outline of the containing-square; but the others evidently do not touch any of their respective containing-squares. The lower half of the shield contains four distinct, straight, vertical lines, not counting the vertical outline of the castle; and the other half shows the commencements of three thin, vertical lines.

First Forgery.

Lithographed, in jet-black, on *violet* wove paper. There are only 50 linked rings round the central circle.

Second Forgery.

Lithographed, in jet-black, on pale red wove paper. There are only 51 linked rings.

Third Forgery.

Lithographed, on pale red wove paper, very like the colour of the genuine. There are only 52 linked rings.

Fourth Forgery.

Lithographed, in jet-black, on very hard, very pale, almost *buff* paper. There are only 54 linked rings. The eagle's head, in this forgery, is much more like that of a donkey than of a bird!

Fifth Forgery.

This is an extremely poor production. It is lithographed, in jet-black, on yellowish, or pale buff wove paper. My specimen has been painted Prussian blue, all over the face, by hand. There are only 42 linked rings.

POSTMARKS.

Genuine.—98.

First Forgery.—98. Space between bars $3\frac{3}{4}$ mm.

Second Forgery.—Ditto.

Third Forgery.—Ditto. Nearly 4 mm. space between bars.

Fourth Forgery.—Ditto. Thick bars; spaced 3¼ mm. apart.

Fifth Forgery.—Ditto, but there are only three bars, and they are 4 mm. apart.

Issue of November 10th, 1861. ½ Schilling, black on blue.

Genuine.

Lithographed, in rather dull black, on somewhat pale, Prussian-blue wove paper. The tests are the same as for the ½ schilling of the first issue.

First Forgery.

Lithographed, in intense black, on very dark blue paper, though still of a Prussian-blue tint. This forgery is dangerous, for there are 55 linked rings, as in the genuine; but they are uneven, some of the rings being larger than the rest. There is no dot in the top ring. The left-hand turret is *much* lower than the right-hand one. The eagle's tail shows three perfectly straight, vertical lines of shading. The ball to the left of the C of SCHILLING does not touch the rings. There are 7 horizontal blue bars across the body of the castle, 8 across the left-hand turret, and 7 across the right-hand one. Each R of BERGEDORF has its tail widest at the end, and cut off almost square. The tail of the K of POSTMARKE joins the bottom of the oblique stroke, instead of its centre. The fractions are in the centres of the containing-squares, and the figures of the said fractions are too thin. The upper half of the shield on the breast of the eagle shows three *very* short, thick, vertical lines; and the lower half has three thick and long vertical lines. The eagle's beak is not hooked; it looks something like the lips of a camel. There is a clear line of shading, running between the beak and the nearest part of the wing, which is not in the genuine. There is no dot in the top ring. The post-horn has very little shading on it. The curly lines of the background, especially to the right of the castle, are far straighter than the genuine.

Second Forgery.

This is by Engelhardt Fohl, of Leipzig. Lithographed, in dull, greasy black, on dull Prussian-blue wove paper, showing an extremely coarse grain, when held up to the light. There are only 47 linked rings.

Third Forgery.

Lithographed, in jet black, on dark blue wove paper. There are only 45 rings, and they are very irregular.

Fourth Forgery.

Lithographed, on pale, greenish-blue wove paper. There are only 45 rings. The two rings over R of POSTMARKE are linked; the rest only touch each other, instead of being linked.

POSTMARKS.

Genuine.—98. As before.

First Forgery.—98. *Very* thick bars, 4 mm. apart. I have also seen *three* bars, in *red*, only 1¼ mm. apart.

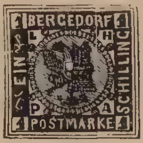
Second Forgery.—I have never seen this cancelled.

Third Forgery.—Uncancelled.

Fourth Forgery.—Uncancelled.

Same Issue. 1 Schilling, black on white.

Genuine.



Lithographed, in very dull black, on yellowish-white wove paper. There are 55 linked rings, as before; and there is a black dot in the top ring, under the second E of BERGEDORF; another in the ring at the middle of the right side, opposite the head of the first L of SCHILLING, and a third on the left side, opposite the I of EIN. The tail of the eagle is the same as in the genuine ½ schilling. The ball below ER of BERGEDORF *hardly* touches the rings, and the one to the left of the N of SCHILLING does not touch the rings, and *hardly* touches the frame; but all the other balls touch both frame and rings. There are eight white bars across the body of the castle, the first and last being very thin and ragged. The turrets each show eight white bars, from the battlements of the castle to the beginning of their roofs, but they are not very distinct. Each R of BERGEDORF is the same as in the genuine ½ schilling. The lower half of the shield on the breast of the eagle bears four thick, vertical lines, as in the ½ schilling. The eagle's beak is strongly hooked; and there is one line of the background between the point of the beak and the nearest part of the wing; the beak touches this line. The post-horn is the same as in the genuine ½ schilling.

First Forgery.

Nicely lithographed, in jet black, on greyish-white wove paper. There are 55 linked rings, as in the genuine, but the three dots in the rings are absent. The tail of the eagle shows five almost straight, vertical lines All the eight balls touch both rings and frame, except the one under OR of BERGEDORF, which touches neither, and the one to the left of the N of SCHILLING, which does not touch the rings. The white lines across the body of the castle are the same as in the genuine; as are also those on the turrets, though the latter are much more difficult to make out than they are in the genuine. The lower half of the shield on the breast of the eagle shows five vertical lines, but the outer ones are very often blotched into the outlines of the shield. The eagle's beak *almost* touches the wing; and there is no line to be seen between the points of the beak and the nearest part of the wing. The ring under the beginning of the D of BERGEDORF is very badly shaped; indeed, all the rings on the right side of the circle are not nearly so regular as those on the left side.

Second Forgery.

This is Fohl's. Poorly lithographed, in smudgy, greyish-black, on very greyish-white wove paper. There are only 51 linked rings, and they are irregular.

Third Forgery.

Rather well lithographed, on grey wove paper. There are 55 linked rings, as in the genuine, but no dots in the rings. The tail of the eagle is shaded by thin, straight, vertical lines. The ball below ER of BERGEDORF does not touch the rings; the one opposite the N of SCHILLING does not touch either rings or frame; all the others touch both rings and frame. There are eight white lines across the body of the castle; the top one is very thin, but the others are rather better than the genuine. The postmark covers the upper part of the shield on the eagle's breast in my specimen, but there do not seem to be any lines on it. The lower half of the shield shows four thick, vertical lines, not counting the outline of the castle. The eagle's beak is like a parrot's, and wide open. The postmark covers the space between the beak and the wing; but I can see that there is no line running from the point of the beak to the base of the neck, and all the lines of the background are *very* faint. The T and M of POSTMARKE have their tops joined together, though they are a good distance apart in the genuine. This is not a bad-looking forgery.

Fourth Forgery.

Lithographed, in deep black, on stout, yellowish-white wove paper. There are only 47 linked rings, and they are irregular on the right side.

Fifth Forgery.

Lithographed, on greyish-white wove paper. There are only 50 rings, and the outlines of some of them are strangely thickened, near the HILL of SCHILLING, the RGE of BERGEDORF, and the EI of EIN.

Sixth Forgery.

Lithographed, in deep black, on yellowish-white wove paper, rather soft. There are only 49 rings; they are very irregular, and most of them only touch each other, instead of being linked. The lettering of BERGEDORF and POSTMARKE is absurdly thin.

POSTMARKS.

Genuine.—As before.

First Forgery.—Generally uncancelled, but also to be found with 98; the bars are thick, and 3¼ mm. apart.

Second Forgery.—Uncancelled.

Third Forgery.—98. There are five thick bars, only 1½ mm. apart.

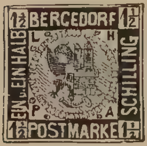
Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—Uncancelled.

Same Issue. 1½ Schilling, black on yellow.

Genuine.



Lithographed, on pale yellow wove paper. There are 55 linked rings, as before, with a black dot in the topmost ring, just under the second E of BERGEDORF, as in the 1 schilling, and another in the ring to the left of the first L of SCHILLING. The right-hand turret has a very distinct ball on the top of it. The eagle's tail is the same as in the genuine ½ schilling. The eye is large and round, and is placed most absurdly far down. All the balls touch both rings and frame. There are eight yellow horizontal bands across the body of the castle, between the base and the battlements, the top one being *very* thin. They are not so plain as in the genuine ½ and 1 schilling, as there are several thin black lines between the regular courses of brickwork, thus confusing them. The left turret shows eight yellow bars, and the right turret nine. None of the figures of the fractions in the corners touch any part of their respective containing-squares; though the fraction-line of the 1½ in the right top corner, and the similar line in the left bottom corner, both touch the right side of the square. The lower half of the shield shows five thick, vertical lines. The eagle's beak does not touch the wing; and there is no line of shading touching the very point of the beak. The serif to the head of the little 1 of the left bottom ½ is double, *i.e.*, there are two projections to the left of the head of the figure, instead of one. The wide end of the post-horn does not touch the base of the castle above it. The ring of the post-horn is lightly shaded, with short lines, just crossing the tube; and, if they were prolonged, they would all meet in the centre of the ring of the horn.

First Forgery.

This is poor. Lithographed, in jet-black, on orange-yellow wove paper. There are only 48 rings in the circle, and they merely touch each other, instead of being linked together. There are no dots in the rings. The word SCHILLING is replaced by POSTMARKE, *i.e.*, there is POSTMARKE both at the left side, and at the bottom as well.

Second Forgery.

Lithographed, in deep black, on pale yellow wove paper. There are 55 rings, as in the genuine. The eagle's tail has two perfectly straight vertical lines in it, not counting the outline of the gate of the castle. The eye is small, of no particular shape, and placed in a normal position. The ball to the left of the C of SCHILLING does not touch the rings. There are eight distinct, thick lines across the body of the castle, with no thin lines to confuse them. There are about seven lines across each of the turrets, but my single specimen is blotched by the postmark just there, so that I cannot be certain as to the exact number. The tops of the large and small 1, and the tail of the small 2 in the 1½ in the left top corner, all touch the outline of the containing-square; and the fraction-line of the 1½ in the right top corner does not touch the outline of the square. The lower half of the shield bears four vertical lines, as in the genuine; but they are not all exactly parallel with each other. The stop after the small U of EIN U. EIN HALB, which is large and distinct in the genuine, is barely visible in this forgery. The eagle's beak touches the wing. There is a *very* tiny dot in the ring to the left of the I, and another in the one to the left of the first L, and another in the one to the left of the second L of SCHILLING, besides one in the ring under the O of BERGEDORF, which touches the black ball; but whether these four dots are accidental or not I cannot say. The topmost ring has no dot in it.

Third Forgery.

Lithographed, in jet-black, on dull yellow wove paper. There are only 43 rings, and some of them are twice the size of others.

Fourth Forgery.

Lithographed, in jet-black, on bright yellow wove paper. There are only 46 rings. They are fairly regular.

Fifth Forgery.

Lithographed, in jet-black, on stout, hard, bright orange-yellow wove paper. There are only 43 rings. They are fairly regular.

POSTMARKS.

Genuine.—As before.

First Forgery.—Uncancelled.

Second Forgery.—98. The bars are thick, and 3¼ mm. apart.

Third Forgery.—Uncancelled, or a blotch of writing-ink.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled.

Same Issue. 1½ "Schillinge," black on yellow.

Genuine.

I have already spoken of the status of this stamp. It is lithographed, on the same paper as the 1½ schilling, and the design is exactly the same, except for the addition of the final E to SCHILLING.

First Forgery.

This is Fohl's production. Lithographed, in dull black, on orange-yellow wove paper. There are 55 rings, as in the genuine, but no dots in the rings. The eagle's tail is solid, or nearly so. The stamp is always heavily printed, so that most of the balls are solid, instead of showing shading-lines. The courses of brickwork across the castle cannot be made out with any certainty; and it is the same with the turrets; indeed, the left-hand turret is practically solid. The serif of the large 1 of the 1½ in the left top corner touches the outline to left of it, though it does not do so in the genuine. The fraction-line in the left lower corner does not touch the right outline of the square. The lower half of the shield is solid black. The serif to the head of the little 1 of the fraction in the left lower corner is single, instead of double. The wide end of the post-horn touches the base of the castle. The ring of the post-horn is shaded almost solid. There is a tiny black dot, *outside* the stamp, above the G of BERGEDORF. The lettering of all the inscriptions is very thin and ragged; and there is no cross-bar to the H or the A of HALBER, and only a mutilated one to the A of POSTMARKE.

Second Forgery.

Lithographed, in jet-black, on stout, bright orange-yellow wove paper. There are only 43 rings.

POSTMARKS.

Genuine.—Being only a trial stamp, or essay, genuinely used specimens are unknown.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Same Issue. 3 Schillinge, blue on rose.

Genuine.

Lithographed, in a sort of chalky, ultramarine blue, on pale pink or rose paper. The tests are the same as for the 3 schilling of the first issue.

First Forgery.

Lithographed, in brilliant, dark ultramarine, on very shiny, rose-coloured wove paper. There are only 50 linked rings. This is *not* the same type as the first forgery of the 3 schillinge, of the first issue.

Second Forgery.

This is Fohl's. Lithographed, in bright ultramarine, on rather dark rose wove paper. There are only 52 linked rings.

Third Forgery.

This seems to be the commonest of all. Lithographed, in rather pale Prussian-blue, on *very* pale pink wove paper, thick and hard. There are only 54 linked rings.

Fourth Forgery.

Nicely lithographed, in deep blue, on very dark rose (almost magenta) wove paper, thick and hard. There are only 43 linked rings; but otherwise the stamp looks very nice.

Fifth Forgery.

Poorly lithographed, in dull ultramarine, on very thick, very hard, dull rose paper. There are only 47 rings; and they merely touch each other, instead of being linked together. I think this is the poorest of the forgeries of this value.

Sixth Forgery.

Lithographed, in dull blue, on *very* pale rose wove paper. It has 50 rings, like the first forgery, but may be distinguished from it, by having the numerals very thin, and by the fact that the wide end of the post-horn touches the base of the castle. It is a poor-looking counterfeit.

Seventh Forgery.

Lithographed, in pale ultramarine, on pale rose wove paper. There are only 45 rings. The balls are very lightly shaded with vertical lines, and are hardly visible at a first glance.

POSTMARKS.

Genuine.—As before.

First Forgery.—98. The bars are 3¼ mm. apart.

Second Forgery.—Uncancelled.

Third Forgery.—98. I have this with thin bars, 9 mm. apart (!), and with thicker bars, 3½ mm. apart.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled.

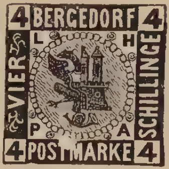
Sixth Forgery.—98. The bars are thin, and nearly 3½ mm. apart.

Seventh Forgery.—Uncancelled.

Same Issue. 4 Schillinge, black on brown.

Genuine.

Lithographed, the best executed of the set, in dull black, on wove paper of a sort of dirty Indian-red, or Sienna-red colour, which the catalogues generally agree to denominate "brown." There are 55 linked rings, as before. There is a very tiny dot in the ring on the left side, near the bases of the IE of VIER. This dot is not in the centre of the ring, but close to the left-hand edge of it. In the ring on the right side of the stamp, between the tops of the LL of SCHILLING, there is another tiny dot, not in the centre of the ring, but at its extreme right-hand edge. These dots could certainly not be seen, unless specially looked for, with the microscope. The eagle's tail is the same as in the genuine ½ schilling. All the balls touch both frame and rings. The upper half of the shield on the breast of the eagle shows parts of four thin, vertical lines; and the lower half shows four thick ones. The beak is nearly closed, and has a sort of Roman-nosed outline. The eye is a small, distinct outlined circle, not shaded. The spiral part of the post-horn is shaded with vertical lines. Eleven feathers in the wing are



tolerably easy to see, and the tip of the wing touches the junction between two rings. The end of the tail hangs down very distinctly, a good distance below the base of the castle. The figures in the corners are exactly alike, except that the left-hand point of the 4 in the left top corner is a little sharper than the points of the others. The middle V-part of the M of POSTMARKE is sharply pointed. The foot of the eagle shows two claws, pointing to the left side of the stamp, one directly downwards, and the fourth obliquely down towards the post-horn. The tail of each R of BERGEDORF is, as it were, pinched off to a point, which is directed obliquely downwards to the right.

First Forgery.

Lithographed, in jet-black, on pale buff wove paper. There are only 53 linked rings.

Second Forgery.

This is Fohl's. Lithographed, in dull black, on wove paper, very similar to that of the genuine in colour. There are 55 linked rings, as in the genuine, but without the dots. They are fairly regular. The eagle's tail is a black mass of solid colour. The upper half of the shield is perfectly blank, and the lower half is almost solid black. The eagle has a head like a greyhound, with a rather blunt nose; and there is no eye to be seen. The shading on the spiral part of the post-horn follows the outline, instead of being vertical. No more than eight feathers, large and small, can be made out, in the wing of the eagle; and the tip of it touches almost the *middle* of a ring instead of the junction between two rings. The end of the tail is very little lower than the base-line of the castle. All the figures differ slightly, either in shape or position: the point of the one in the left top corner goes too near to the left outline of the containing-square; that in the right top corner has its point too blunt and drooping; that in the left bottom corner has its oblique outline somewhat curved, instead of straight; and that in the right bottom corner has its transverse tail longer than the tails of the other three. The large end of the post-horn comes *very* close to the base of the castle. The middle V-part of the M of POSTMARKE is cut off square, instead of being pointed. Two of the claws of the eagle point to the left, as in the genuine; but *both* the others point downwards. The tail of the first R of BERGEDORF is like the genuine; while the tail of the second R is cut off square.

Third Forgery.

Lithographed, in jet-black, on pinkish-grey wove paper, which looks a sort of lilac at a distance. There are 55 rings, as in the genuine, but without the dots, and they are not very regular, some of them not overlapping so far as the others. The eagle's tail, in my specimen, is a solid mass of colour. The ball below the H in the right upper spandrel is at some distance from the rings; and the ball above the A, in the right lower spandrel, does not actually touch the rings, though it is very near. The upper half of the shield shows one *transverse* line, with (generally) a V-shaped mark standing on the transverse line; the lower half of the shield is nearly solid, but four thick vertical lines can usually be made out, by the aid of the microscope. The upper mandible of the beak is very little curved, and it is not like the beak of an eagle at all. The eye seems to have a crescent-shaped line of shading across it. The spiral part of the post-horn is shaded with irregular dots. There seem to be only six feathers in the wing, but my specimen is partly covered by the postmark just there, so there may be more than six, but certainly not more than about eight. The foot of the eagle is very indistinct in my specimen; but, as far as I can make out, one claw points upwards, one obliquely down to the left, one to the right, and one directly downwards. The tip of the wing does not touch the rings.

Fourth Forgery.

This counterfeit is no longer in my possession, so I reproduce the description from the second edition. Lithographed, in intense black, on almost salmon-coloured wove paper. There are 55 linked rings, as in the genuine. The ball under the H in the right-hand top spandrel does not touch the rings, the ball above the A in the right-hand bottom spandrel does not touch the rings, and the ball above the L in the left-hand top spandrel does not touch the rings. All the lettering of the stamp is very long and thin, not half as broad as in the genuine. All the lines of the background, on the right of the castle, are almost straight, and very wide apart. The tip of the eagle's wing does not touch the rings. The tube of the post-horn is far too thick, and is almost the same thickness all the way, except just at the "bell" end. Between the wing and neck of the eagle there are four almost straight lines of background. The E of the word SCHILLINGE is at a considerable distance from the side of the frame.

Fifth Forgery.

Lithographed, in jet-black, on pale salmon-coloured wove paper. There are only 42 rings, irregularly linked, and without dots.

Sixth Forgery.

This is a frightful thing, and would hardly deceive the veriest tyro. Very coarsely lithographed, in dull black, on very thick, dull buff wove paper. The rings are represented by 42 white pearls, on a black, circular band. I have seldom seen a worse counterfeit of any stamp.

Seventh Forgery.

Rather nicely lithographed, in jet-black, on stout, dark *brown* wove paper, very nearly the colour of the old Brunswick ¼ sgr. There are only 39 rings.

In all these forgeries of the 4 schillinge, No. 2 is the only one in which the colour of the paper comes anything near that of the genuine stamps; and even this said No. 2 is far too red, being almost exactly the colour of the second reprint.

POSTMARKS.

Genuine.—As before.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Third Forgery.—98. The bars are rather more than 3¼ mm. apart.

Fourth Forgery.—98. Five thick bars, a little over 3 mm. apart.

Fifth Forgery.—Uncancelled.

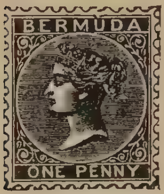
Sixth Forgery.—Uncancelled.

Seventh Forgery.—Uncancelled.

BERMUDA.

1865-66. 1d., 2d., 6d., 1s.

The head on these stamps seems to be a favourite with the engravers, and it is to be found on a number of our colonial stamps, such as Dominica, St. Christopher, etc. All the forgeries bearing an imitation of this head, which will be found described in various parts of this work, have a very strong family likeness, even if they are not absolutely identical; and therefore, when my readers have become well acquainted with the forgeries for one of these countries, it will need but an instant's inspection to enable them to detect a forgery for any of the others.



Genuine.

Engraved in *épargne*, on thin, shiny, rather hard and transparent white wove paper; watermarked crown and CC, and machine-perf. 14, though the 1s. is also found perforated 14 × 12½. The front pearl of the diadem just touches the seventh of the horizontal lines of shading of the background, counting from the top. There are nine thick lines of shading, below the lowest point of the front of the neck, with indications of a short, tenth line at the bottom. The white ring which surrounds the central medallion is exactly the same width all the way round. The hair completely hides the corner of the eyebrow; and it stops short under the front thistle, not coming up to the front of the forehead at all. There are six thick lines of shading, and one thinner and shorter one, from the top of the eyebrow to the upper eyelid. The front of the portrait, from the top of the forehead to the point of the neck, is not outlined, but simply formed by the stoppage of the horizontal lines of the background. The ornaments on the top of the diadem are: pearl, thistle, pearl, shamrock, pearl, thistle, pearl. All the pearls are taller than the shamrock and thistles. There are three distinct jewels along the base of the diadem—a diamond-shaped one between two oblong ones. The ear is shaded all over, and the lobe hangs down. The shading on the neck does not reach quite to the front, leaving a white space all down the front of the neck and throat. The lower lip is shaded with five oblique lines, and the nose is shaded all over, except a tiny white line just down the front. There are 17 transverse lines of shading on the neck, counting down the front; and most copies show indications of an eighteenth line. The profile of the forehead curves backwards, so that if a perpendicular line were let fall from the place where the forehead goes into the coronet, it would cut almost centrally through the eyeball.

First Forgery.

Lithographed, on moderately stout, yellowish-white wove paper, no watermark, badly pin-perforated 12½, in oval holes. The front pearl on the diadem touches the seventh line of shading from the top, as a rule, like the genuine, but there is often an eighth line visible. There are only eight lines of the background to be seen, below the lowest point of the front of the neck. The white ring which surrounds the central medallion is wider on the right side than on the left. The hair is brushed almost entirely clear of the eyebrow, and it can be traced up to the very front of the forehead, below the diadem. There seem to be from five to seven lines of shading from the top of the eyebrow to the upper eyelid, but only two of them are thick, and the rest muddled and faint. The whole of the portrait is outlined. The front thistle on the top of the diadem is much smaller than the back one, and the back one is rather indistinct, and stands up very nearly as high as the pearls each side of it. The shamrock looks like a *fleur-de-lys.* The diamond-shaped jewel at the base of the diadem is tolerably distinct, but the oblong jewels each side of it are mere blotches in the shading. The rim of the ear is almost entirely white, and there is no lobe. The lines of shading in front of the neck go quite across, for the most part, so that there is no white space down the front of the throat. The lower lip is not shaded. There are about 15 lines of shading on the neck, counting down the front. The lines of shading in the background are ragged, and somewhat blurred ; very different from the firm and clear-cut lines of the genuine.

Second Forgery.

Lithographed, on stout, very white wove paper, no watermark, pin-perf. 12, in oval holes. The front pearl on the diadem touches the seventh of the horizontal lines of shading, counting from the top ; but this is difficult to see, as, in this forgery, both the first and second pearls are covered over by the horizontal lines of shading, so that they are almost invisible. There are nine clear lines of shading below the lowest point of the front of the base of the neck. The white ring round the medallion is broad in front of the upper part of the face, and narrow below the base of the back of the neck. The hair covers merely the extreme end of the eyebrow, and it can be traced forwards to the very front of the forehead, below the diadem. There are about five lines of shading from the top of the eyebrow to the upper eyelid, three of them very thick. The back of the neck is strongly outlined, and there is a very faint outline round most of the rest of the portrait. The first two pearls on the diadem are, as I said, covered by the horizontal lines of shading, and are thus almost invisible. The front thistle looks like a white pearl, with sometimes a shaded pearl hanging above it. The shamrock is smudgy, and the last thistle is very thin. The jewels appear to be a double diamond, between two single ones. The shading in front of the neck is too short, and leaves an exaggerated white line down the front of the throat. The lower lip is shaded with two horizontal lines, and the lower part of the nose is not shaded. There are thirteen thick lines of shading down the neck, counting in front, and between every two thick lines there is a very thin one. The profile of the forehead is quite vertical, and a perpendicular line, drawn down from the place where the forehead goes into the coronet, would pass clear to the left of the eyeball.

Third Forgery.

This is by far the poorest of the lot. Lithographed, on very thin, very white wove paper, no watermark, unperforated. The front pearl of the diadem appears to touch the sixth line of shading from the top, but the lines are coarse and smudged. There are ten lines of shading below the lowest point of the front of the neck, and the lowest two are blotched together. The white ring surrounding the central medallion is very narrow near the front of the coronet, and opposite the front point of the neck; indeed, in the latter place, some of the lines of shading actually cut across the white ring. It is broadest towards the top of the back of the head. The hair is brushed very nearly clear of the eyebrow. It does not come to the front of the forehead, but resembles the genuine. There are only four lines of shading from the top of the eyebrow to the upper eyelid, and they are blotched together. There is a strong outline all round the portrait. There are three thistles, instead of a shamrock between two thistles, on the top of the diadem, and the first two thistles are much higher than the pearls. The jewels at the base of the diadem look like three diamonds, but the front one is very shapeless. The last one, however, is evidently a diamond, instead of an oblong. The ear is very indistinct, and very badly shaped; it is shaded all over, like the genuine. The lines of shading across the neck are too short, leaving an exaggerated white line down the front of the throat. The lower lip is unshaded. There are only five very short lines of shading on the nose, so that it is almost entirely white. It is of a bad shape, hooked instead of aquiline. The front of the face is entirely unshaded. There are only eight coarse lines of shading across the neck, counting from the front. It will be seen that some of the points in this forgery agree with the genuine, and yet it is not nearly so good a counterfeit as the two already described. I first met with this forgery in 1891, but I fancy it is considerably older than that.

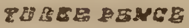
POSTMARKS.

Genuine.—1, 29, 55 (with three lines, instead of four, at top and bottom).

First Forgery.—54, with blank centre.

Second Forgery.—A portion of a very large circle.

Third Forgery.—Uncancelled.

Issue of 1874. 3d. on 1d., red; 3d. on 1s., green. Surcharge in fancy capitals, .

These are the only two values to be found with this surcharge.

Genuine.

The surcharge is in the ornamental, shaded or outlined letters, shown in the illustration. From the left top corner of the T to the right top corner of the final E, the surcharge measures 23½ mm. The letters are 2 mm. high, measured parallel with their slope. The P of PENCE has a top like an ordinary capital P, without any curly line at the back.

First Forgery.

I consider this a dangerous counterfeit. The length of the surcharge, measured as before, is 24 mm.; and the height is 1¾ mm. I have a 2d. with this surcharge, which is, of course, bogus.

Second Forgery.

This is easy to detect. The surcharge measures 23¾ by a little over 1¾ mm., but the test is the P, which has a curly head, like a script 𝒫.

POSTMARKS.

Genuine.—As before.

Forged.—The surcharge only being forged, the stamps bear genuine cancellations.

Same Issue. 3d. on 1s., green. Surcharge in Roman capitals.

Genuine.

From the left top corner of the T to the right top corner of the final E, the surcharge measures exactly 24 mm.; and, from the outside edge of the second E of THREE to the edge of the upright stroke of the P, there is a space of a shade over 1½ mm. The serif to the right side of the head of the T hangs down level with the cross-bar to the H. The head and tail of each E come very close together. The space between them is not more than ¼ mm.

Forged.

Measured as before, the surcharge is 23½ mm. long, and the space between the words a shade over 2 mm. The serif to the right side of the T does not come down so low as the cross-bar of the H. The head and tail of each E are about ½ mm. apart. I have this surcharge on the 1d., which is bogus.

POSTMARKS.

Genuine.—As before.

Forged.—The postmarks are genuine.

Issue of 1875. 1d. on 2d., blue; 1d. on 3d., buff; 1d. on 1s., green.

Surcharge in ordinary capitals and lower-case.

Genuine.

The E of PENNY is exactly under the centre of the O of ONE. A line drawn down, along the first stroke of the N of ONE, would cut centrally through the first N of PENNY; and a line drawn upwards, along the last stroke of the last N, would cut centrally through the E of ONE. The distance between the two words is 2½ mm.

One
Penny.

Forged.

The E of PENNY is plainly to the left of the centre of the O of ONE. A line drawn down, along the first stroke of the N of ONE, would pass along the second stroke of the first N of PENNY; and a line drawn upwards, along the last stroke of the last N, would cut through the E of ONE, decidedly to the left of its centre. The distance between the words is 2½ mm.

It will be seen from the above that the genuine and forged surcharges are practically identical as to type, but, in the forgery, the ONE is not placed in exactly the same position above the PENNY as in the genuine.

POSTMARKS.

Genuine.—As before.

Forged.—The forgeries have genuine postmarks.

BOGUS STAMPS.

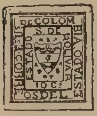
I have the 1d. and 2d. surcharged in two lines, THREE PENCE. These are altogether bogus.

BOLIVAR.

Issue of 1863. 10 Centavos, green.

This is a scarce stamp, worth some £12 or £13, despite its diminutive proportions. One of the forgeries is fairly deceptive.

Genuine.



Lithographed, on rather hard, somewhat transparent, yellowish-white wove paper. All the three upper points of the shield are of the same height. There are six horizontal lines of shading in the upper compartment, including the lower boundary-line. The outer ends of the cornucopiæ are both pointed. In the central compartment there is a cap of liberty, on a pole, moderately distinct. The isthmus in the lower compartment is shaded all over with dark colour; only the seas are white. The bottom of the shield ends in a rounded point, which is just one millimetre from the outline below it. The stars round the shield are all eight-pointed, and the middle star of the three above the shield is the highest, while the two on each side of it are both of them on one level. The lower line of the central compartment of the shield, if prolonged to the left, would pass above the top of the upper star, to the left of the middle of the shield. In the inner inscription, the S at the top of the stamp is a block, or sans-serif letter. The vertical stroke of the L of BOLIVAR, if prolonged upwards, would pass almost clear to the right of the stop after BIA above it. The I of BOLIVAR, if similarly prolonged upwards, would pass through the right side of the inverted O of ESTADO above it. The A of BOLIVAR slopes a little to the right. At the bottom of the inner inscription, the O of 10 is slightly to the left of the centre of the star above it; and in the Cs, the top and bottom of the C are alike, and end in clumsy knobs, while there is no stop under the small s. In the outer inscription, the tops of the D and E of DE, at the top of the stamp, touch each other. The E of CORRE has its upper and lower limbs exactly alike. The small stop under the little s of Es is central, but the stop under the s of Us is too much to the left; the tail of this latter s almost touches the stop below it. The middle line of the three under DE COLOM, if prolonged to the left, would pass almost centrally through the little s of Us in the left outer inscription. The foot-stroke of the A of BIA, in the right outer inscription, very nearly touches the stop after it. The head- and foot-strokes of the E of ESTADO trespass across the fine line under OS DEL, and touch the thick pearled line at the bottom of the stamp. The left outer frame contains 20 pearls, and there are 18 pearls in the top frame. I have not been able to count the others. There is a framework of two thin lines, a quarter of a millimetre apart, running right round the stamp, at exactly half a millimetre from it.

First Forgery.

Lithographed, on medium, very white wove paper. The middle and left-hand stars at the top of the stamp are about on the same level, but the one to the right is much too low. The right upper point of the shield is much lower than the others. There are only five horizontal lines of shading in the upper compartment of the shield, including the bottom outline. The outer ends of the cornucopiæ are very blunt and rounded. In the central compartment there is a thing just like a boy's peg-top, shaded with vertical lines. The isthmus in the lower compartment is slightly shaded with oblique lines, running down from right to left, with patches of white. The bottom of the shield ends in a very sharp point, which is barely half a millimetre from the outline below it. The eight points are not to be seen on all the stars; the one to the right of the ST of ESTADO, on the left side of the stamp, seems to have only six points, and the one above the C of C^{s} has only five. The lower line of the central compartment of the shield, if prolonged to the left, would pass exactly through the centre of the upper star, to the left of the middle of the shield. In the inner inscription, the S at the top of the stamp has head- and foot-strokes like an ordinary Roman capital. The vertical stroke of the L of BOLIVAR, if prolonged upwards, would pass almost centrally through the stop after BIA above it. The I of BOLIVAR, if similarly prolonged upwards, would pass exactly through the centre of the O of the inverted word ESTADO above it. The A of BOLIVAR is upright. At the bottom of the inner inscription, the o of 10 is centrally under the star above it; and in the C^{s}, the top of the C is more pointed than the bottom, with no knobs to either, and there is a very distinct stop under the small ^{s}. In the outer inscription, the tops of the D and E of DE, at the top of the stamp, do not anything like touch each other. The E of CORRE has the two ends of the top and bottom limbs very different from each other. The small stop under the little ^{s} of E^{s} is central, and so is the one under the ^{s} of U^{s}; the latter ^{s} has no tail to touch the stop after it. The middle line of the three under DE COLOM, if prolonged to the left, would pass a good distance above the little ^{s} of U^{s}, not touching it anywhere. The foot-stroke of the A of BIA in the right outer inscription, is not visible; it is a block letter. The E of the right-hand ESTADO has no head- or foot-strokes. The left outer frame contains 21 pearls, the top frame 18, the right frame 22, and the bottom frame 18; they are all perfectly distinct and easy to count. There is no framework of lines round the stamp. The genuine is printed in slightly bluish-green; this forgery is of a very decided blue-green. I understand that this forgery dates from about 1891, and was manufactured by a small dealer in London. As the evidence is only hearsay, I refrain from giving his name.

Second Forgery.

Very indistinctly lithographed, in very yellowish-green, on stout, very white wove paper. The right upper point of the shield seems to be blotched into the outline of the frame to right of it. The upper compartment of the shield is a simple blotch. The central compartment is perfectly white, with no cap of liberty at all in it. The bottom of the shield, which is even blunter than the genuine, touches the star to left of it, and it is hardly a millimetre from the outline below it. The stars, as far as they can be made out, are all six-pointed. The lower line of the central compartment of the shield, if prolonged to the left, would cut into the upper part of the star, to the left of the middle of the shield. The vertical stroke of the L of BOLIVAR, if prolonged upwards, would cut well into the stop after BIA above it. The tops of the D and E of DE, at the top of the stamp, do not touch each other. The rest of the stamp is too much blotched for me to give any more details; and I would only say that if my readers meet with a stamp in which every letter and line is blotchy, they can safely take it for a forgery.

BOGUS STAMP.

1 Peso, orange-yellow.

This stamp is supposed to be the 1 peso of the 1863 issue; but the genuine is in red, and this forgery is in orange-yellow, so it will be enough to note it, without troubling to describe it. I have not seen any proper forgery of the 1 peso. I will only add that the genuine has the value "1 Peso," whilst this forgery has it "1 Po" or "1 Ps." It is so blotchy (like the second forgery of the 10 c., green) that I am not sure of the little letter.

Issue of 1863. 10 Centavos, red.

All my used copies of this stamp are exactly the same colour as that of the 1 peso; that is to say, a pale dull red. But some unused specimens, which may perhaps be reprints, have the red a little inclining to rose. Whether the latter are reprints or not, I must leave to others to say, as I am ignorant in the matter.

Genuine.

Lithographed, on rather hard, medium, decidedly yellowish-white wove paper. All the three points at the top of the shield are of the same height; the outline between the points makes two very deep hollows or curves, and the left hollow is deeper than the right one. These deep hollows are a very easy test. There are six horizontal lines of shading in the upper third of the shield, including the lower boundary-line. The lines are blotched together, between the end of the right-hand cornucopia and the outline of the shield, so that the said right-hand one seems to be joined to the outline, but the left-hand one does not touch the left boundary-line of the shield. The ornament between the two cornucopiæ does not touch the top of the shield, and its shape is a fat oval. The middle compartment bears a thing like a mushroom. In the lowest compartment there is a faint mark in the upper sea, to represent a ship, and a very distinct oblong mark in the lower sea. Round the shield, as before, are arranged nine eight-pointed asterisks, each of them fully as large as the S of S DE above the shield; and the middle asterisk above the shield is exactly above the central point of the shield. The value is written "10 Cs." I do not think I need carry the description further, as the above will be found ample tests for the forgery now to be dissected.

10 Centavos. Forged.

This stamp looks like a lithograph, but the outside frame is decidedly sunk into the paper, like a typograph. It is on stout, very white wove paper, so thickly gummed that it appears very hard, and is printed in bright rose, not in the least like any of the genuine that I have ever seen. The right-hand upper point of the shield is lower than the others, and the right-hand curve or hollow of the top outline is decidedly deeper than the left, which is extremely shallow; in fact, almost a straight line. The right-hand hollow itself is also very much shallower than the genuine. The background of the uppermost third of the shield is quite white, instead of being filled in with horizontal lines of shading; this is another easy test. Both of the cornucopiæ touch the sides of the shield very plainly; and the ornament between them, which is shaped like the flame of a candle, touches the top of the shield. The thing in the middle compartment of the shield is exactly like a leg of mutton, placed transversely on a short pole. There is no ship in either of the seas in the lowest compartment. The asterisks round the shield are blotchy, far smaller than the S of S DE above the shield, and most of them seem to have only three points, or rather arms; for they are blunt. The middle asterisk is too much to the left, so that it does not come above the top of the central point, above the shield.

POSTMARKS.

Genuine.—I have never seen any of the stamps above described cancelled with anything but a word or words, written in ink across the face of the specimen.

Forged.—Uncancelled; also a written word; also a small unoutlined oval of bars; also 41.

BOLIVIA.

There are many varieties of type in the stamps of 1866 and the first issue of 1867; and, as I have only very few specimens from which to describe, I fear my notes will not be very reliable.

Issue of 1866. 10 Centavos, brown.

I am sorry to say that I have no genuine specimen of this stamp. There is only one plate, which contains 78 varieties of type.

Genuine.

Engraved in *taille-douce*, like the other values hereafter described. If the stamp be held so that the light falls obliquely upon it, the ink will be seen to stand up from the paper in slight ridges. The upper numerals have their tops pointing towards the top corners of the stamp, while the lower numerals have their tops pointing towards the centre of the stamp.

First Forgery.

Lithographed, in red-brown or purple-brown, on white wove paper. The ink, of course, does not stand in ridges. Inside the outline of the globe there are six curved lines, parallel with the outline, and three or four vertical lines crossing them, above the AV of CENTAVOS, and two or three oblique lines above the OS. The crossed lines of shading in the spandrels, outside the inscribed oval, are very coarse and wide apart.

Second Forgery.

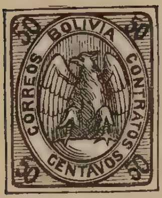
I have only seen this lately. Nicely lithographed in brown, on rather thin, hard, white wove paper. The numerals are short and wide, and placed transversely in the containing-ovals, so that the tops of the upper numerals point inwards, towards the top of the stamp, and the lower numerals point outwards, towards the sides of the stamp. The curved lines on the globe follow the outline, as in the first forgery, but are much finer, and there are nine of them, not including the outline of the globe. There are no lines of shading crossing these. The spandrels in the background, behind the eagle, are formed by rows of square dots, instead of lines.

Same Issue. 50 Centavos, orange-yellow.

There is one plate of this value, with 30 varieties of type on it.

Genuine.

Very coarsely engraved in *taille-douce*, on thin, yellowish paper. The shoulder of the bird's wing, near the S of CORREOS, is pointed in all my



copies; and the outside of this wing is clear of the inner boundary-line of the name-oval, from the top to about the first O of CORREOS, where the wing and the outline of the oval run together into one line. All my copies have five curved lines of shading on the globe, under the bird. The stamp is somewhat rounded at the corners, and all four corners are rounded alike. The ink stands up a good deal from the surface of the paper, after the manner of all *taille-douce* engravings, but not absurdly so, only just enough to make the stamp perceptibly rough to the feel.

Forged.

Apparently engraved in *taille-douce*, on tolerably stout, white wove paper. The tint is more orange than that of the genuine. The shoulder of the bird's wing, near the S of CORREOS, is very blunt and rounded, as is also the shoulder of the other wing. The outside of the right wing is joined to the inner outline of the name-oval, from the very bottom to about level with the last O of CORREOS, just where the shoulder of the wing begins to turn round. There are only four curved lines of shading on the globe, beneath the eagle. The bottom corners of the stamp are rounded, but the top corners are square and pointed. The ink stands out in thick masses and ridges from the surface of the paper, so that it feels ribbed to the touch.

Same Issue. 100 Centavos, greenish-blue.

As in the case of the 50 c., there is only one plate of this value, with 30 varieties of type on it.

Genuine.

Engraved in *taille-douce*, like the 50 centavos, and of a very similar design; same sort of paper. The right wing of the eagle only touches the inner outline of the name-oval, just at the bottom. Each of the little transverse ovals, containing "100," touches both name-ovals, and also both sides of the outline of the stamp. The figures "100" in each of the lower ovals are in their normal position, with their tops pointing towards the centre of the stamp, and this test will serve to detect the forgery very easily.

Forged.

Apparently engraved in *taille-douce*, like the forged 50 centavos, on stout, very white wove paper. The right wing of the eagle touches the inner outline of the name-oval, from the bottom to about level with the first O of CORREOS. The ovals containing the figures of value do not touch the name-oval at all; the one at the right-hand top corner touches only the right side of the stamp, and the one in the left bottom corner almost touches the name-oval. The figures of value in the two lower ovals are placed upside-down, with their tops pointing to the bottom corners of the stamp.

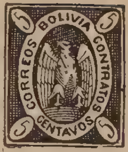
My readers will please note that I consider these two stamps decidedly dangerous forgeries, and they will do well to be very careful, especially with the 50 c.

POSTMARKS.

Genuine.—Most of my genuine copies are unused, and all the others bear only a word or figure written in ink upon them, so I am unable to say what is the normal postmark of this set.

Forged.—The forgeries are not cancelled.

First Issue of 1867. 5 Centavos, lilac.



This is from the last "state" of the plate of the original 5 c. of 1866, with the colour changed from green to lilac. I understand that the plate was retouched or re-cut at least six times, and there are 72 types on the plate. The lilac 5 c. was printed, as I have said, from the last "state" of the plate, showing, upon the globe, only curved lines of shading, following the shape of the globe.

Genuine.

Coarsely engraved in *taille-douce*, on rather thin, white wove paper. I have only a single specimen to describe from, and thus cannot guarantee that all the 72 types are alike in the points now to be mentioned. The outer frame is ½ mm. distant from the stamp. The E of CORREOS has its central tongue decidedly longer than either the top or bottom limb. There is no cross-bar to the A of BOLIVIA or the A of CENTAVOS. The letters of the inscription are small, as compared with the width of the oval containing them, so that there is at least ½ mm. between the tops of the letters and the outer outline of the oval, and more between the bottoms of the letters and the inner outline. The top of the oval reaches within nearly ¼ mm. of the top of the stamp, not including the outer line; and the bottom of the oval the same. The two chief things to look at are the slight ridges of ink, standing up from the paper, and the curved horizontal lines on the globe.

Forged.

Lithographed, in purple-brown, or brownish-purple, on white wove paper. Being a lithograph, the ink does not stand out from the surface of the paper at all. Besides the curved horizontal lines, the globe shows seven or eight vertical lines of shading above the AV of CENTAVOS, and two oblique lines above the OS of that word. The outer line is not equally distant from the stamp all round; being ¼ mm. at the top, where it is narrowest, and more than ½ mm. down the left side. The right side also is wider than the top. The E of CORREOS has its central tongue much shorter than either the top or bottom limb. Each A of the inscription has a cross-bar. The lettering is tall, and comes within ¼ mm. of the outer and inner edges of the oval. There is quite ½ mm. between the top of the oval and the top of the stamp, and the same at the bottom.

POSTMARKS.

Genuine.—As before.
Forged.—98, bars much closer together.

Second Issue of 1867.

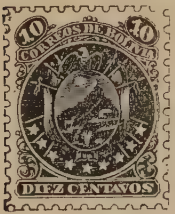
5, 10, 50, 100, 500 Centavos. Nine stars.

The forgeries now to be described are lithographic imitations of a most beautiful *taille-douce* design. The first forgery is to be found almost everywhere, and I can safely say that I find these wretched things in nine out of ten of the albums sent to me, week by week, for examination and opinion, and occasionally in the books of those who decidedly ought to know better. Indeed, perhaps I may venture just to whisper here that I once found a forgery of the 500 centavos in the collection of one of our leading amateurs!

But now, in saying all this, I must also say that the mere details of the design have been copied with considerable accuracy. It is the exquisite clearness and fineness of the genuine that the forgers have altogether failed to imitate.

Genuine.

Beautifully engraved, in *taille-douce*, on stout, yellowish-white wove paper, perf. 12. The tail of the llama curls upwards, like that of a rabbit. The butt-end of the flagstaff above the right-hand star is thickened, near the end, something like the butts of the old lances of the Middle Ages, and the butt-end of the staff above the left-hand star is also slightly thickened, but not so much as the other. These butts are *not* like arrow-heads. The background of the circle, containing the arms, flags, stars, etc., is composed of close, thick, horizontal lines of shading. The snow-cap on the highest peak is a triangular patch of white, running down on the left side to about the level of the place where the lowest flagstaff begins to appear from behind the oval shield. The sun is sometimes rather blurred, but there is no ring of stars round it. The eye of the condor is oblong, and the ring of white feathers is fairly low down on the neck.



The following are the special notes for each value :—

5 *Centavos.*—In the word CINCO the head and tail of the I are both exactly alike; the hanging arm of the T of CENTAVOS does not touch the A.

10 *Centavos.*—The I of the right-hand 10 does not slope very much to the right, not nearly so much as the first I of BOLIVIA below it. The I of the left-hand 10 does not slope very much to the left, not nearly so much as the first R of CORREOS below it. The S of CENTAVOS is on the same level as the rest of the word.

50 *Centavos.*—The value, which is in fat letters, is spelt CINCUENTA.

100 *Centavos.*—The I of each 100 has ornamental curls at the head and foot, and the slope of the numerals is less than that of the R of CORREOS or of the I of BOLIVIA.

500 *Centavos.*—The value is in fat letters, and is spelt QUINIENTOS.

First Forgery.

Lithographed, on stout, white and yellowish-white wove paper, pin-perf. 12½, and also 13½, rather better than usual. The tail of the llama sticks out obliquely to the left, without any curl. The butt-end of the flagstaff, above the left-hand star, is exactly like an arrow-head; and the corresponding butt, over the right-hand star, is very similar. The background of the circle, containing the flags and stars, is of solid colour, instead of lines. The snow-cap on the highest peak does not come down, on the left side, so low as in the genuine. The sun has a circle of small stars round it. The condor's eye is nearly round, and the ring of feathers encircling the neck is very close to the head.

5 *Centavos.*—The I of CINCO is like a numeral 1.

10 *Centavos.*—The numerals slope absurdly, very much more than the lettering below them. The S of CENTAVOS, in some of my specimens, is lower than the level of the rest of the word.

50 *Centavos.*—The value is in very thin letters, and is spelt CINCOENTA.

100 *Centavos.*—The I of each 100 is a plain numeral, with hardly a sign of any foot-stroke, and without the ornamental curls of the genuine.

500 *Centavos.*—The value is in very thin letters, and is spelt QUINHENTOS.

Second Forgery.

Lithographed, on stout, yellowish-white wove paper, pin-perf. about 11½. The tail of the llama is as in the first forgery, but thicker and clumsier. The butts of the flags are more like the genuine, but too much like lance-heads (not arrow-heads). The background is of horizontal lines, like the genuine, but they are blotchy, and far too fine. The easiest test for this forgery is in the fact that there is only *one* mountain-peak; the second peak, which ought to show between the high peak in the background and the cottage (or church?), being absent. The snow-cap runs straight across the peak, instead of running down obliquely to the left. There is no trace of the sun in my specimen (5 c.). The condor's eye is a triangle; the ring of feathers is absent, and the head is that of a dove.

5 *Centavos.*—This is the only value that I possess. The right arm of the T of CENTAVOS hangs down so as to touch the A.

POSTMARKS.

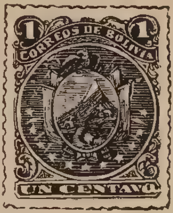
Genuine.—1, 29. Also a large numeral.

First Forgery.—1, 5, 10, 100. No. 10 is the most usual.

Second Forgery.—10.

Issue of 1871. Eleven stars.

I have not yet come across any forgeries of this issue, but the genuine stamps are almost exactly like the issue just described, only with eleven stars instead of nine. Thus, if such forgeries should exist, I think my readers will be able to detect them at once, as the tests for the nine-star issue will serve equally well for this set also.



Essay, 1865. No value. Pale rose, green, greenish-blue.

There is an essay as above, very nicely engraved, in *taille-douce*, in black ink on coloured paper. I do not know anything of its character, but thought it might be as well to mention it here for those who care about essays, lest they might be taken in by a forgery of it. I cannot afford the space for a full description, but I give a few tests of the places where a forgery would be almost sure to fail.

Genuine.

Engraved in *taille-douce*, in black, on coloured paper, unperforated. First letter of REPUBLICA touches the shading on the ribbon, and last letter touches the cap of liberty. First letter of BOLIVIANA touches cap of liberty, and last letter does not touch shading of ribbon. Llama's ears very distinct, and directed forwards. Six shaded stars in shield, with white spots in centre of each. The ink stands out well from the surface of the paper, as is usual in *taille-douce* impressions.

BOGUS STAMPS.

Of the type of the first two issues there are the following bogus values, all lithographed: 2 centavos, pale yellow; 2 c., bright mauve; 20 c., brownish-carmine; "1 peso," blue.

The 2 c., yellow, is so faint that the design is hardly distinguishable. The 2 c., mauve, is rather nicely done. The "1 peso" resembles the 100 centavos, but of course the value will instantly condemn it.

The set of so-called "Interior Stamps," in black, with BOLIVIA at top, CORREOS at bottom, frame like that of the French or Greek stamps, but landscape in centre, with value, each side of the mountain—Porte ½ (1, 2, 4) real—is believed to be altogether bogus.

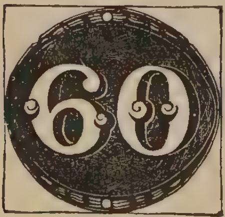
There is a stamp of the same design as these black ones, but without indication of value, and printed in olive-yellow; this also is bogus.

A full set of bogus stamps was issued a few years ago, of a peculiar design, and I believe the dealers accepted them just at first without question. However, their true character soon became known, and I have not seen many of them lately. The stamps are rectangular, on coloured paper, but the design runs obliquely up, from left to right. At each corner is the value in figures, in an oval, then comes, under the value in the top left corner, CORREOS, under this DE BOLIVIA, under this a train running to right, under this IMPRESOS, and under this the value in words. The values and colours are: ½ centavo, red on yellow; 1 c., rose on pale rose; 2 c., mauve on green; 5 c., blue on pale blue; 10 c., orange on pale orange; 20 c., bright green on green; 50 c., rose on pale rose; 1 boliviano, yellow on pale yellow; 2 bols., black on lilac; 5 bols., black on white; 10 bols., mauve on lilac. There are shades of most of the values. They are poorly lithographed, on fairly thick wove paper, white gum, perf. 11.

BRAZIL.

Issue of 1843. 30, 60, 90 Reis.

These stamps have always been rather uncommon, especially the 90 reis; but the forgeries are to be seen everywhere, and I suppose there are few of my readers who cannot remember having been taken in by them, before arriving at what I call "years of suspicion." From the comparative scarcity of the genuine, and the many years which have elapsed since they were issued, it might naturally be supposed that there would be many imitations in circulation; but I have only met with seven varieties, though one of them, as I said, is extremely common. I must confess that it is a task of no common difficulty to describe these forgeries in such a



manner as to enable the possessor of one solitary specimen to say at once whether it be genuine or forged; for, as the design is nothing but a couple of figures, or rather a figure and a cypher, on an engine-turned ground, there is really nothing to lay hold of. However, I will do my best, and ask my readers to make all due allowances.

Genuine.

Engraved in *taille-douce*. There are two distinct issues of this set of stamps: the first on thick, yellowish-white paper; and the second on thin, bluish-white paper; both wove. There is a black rectangle, formed of one single line, drawn round each stamp, and touching it in one or more places. There is a white ball in the outline, at the top of the stamp, and a similar one at the bottom of the stamp, each being fairly circular, and measuring about 1¼ mm. across. Each side of each ball there are bunches of white leaves, graduated in size, to fit the diminishing border, and arranged 3 : 3 : 3 : 1, in each case, with a pair of white dots, like a colon, separating each bunch from the following one. Immediately inside the border, there is a band of very light-coloured engine-turning (the lightest part of the whole background) showing two long dark dashes, somewhat diamond-shaped and close together, alternately with two long dashes, wide apart, with a black dot between them. This alternate pattern goes, of course, right round the stamp, as do all the interior patterns now to be described. Inside this light band is a broad dark pattern, composed of tiny, diamond-shaped black dots, formed by the intersection of the white lines of the engine-turning; and these black dots are arranged in alternate large and small diamonds, of 9 and 12 dots, respectively. The division between this and the next section of the pattern is a band showing, alternately, five and four parallel dark dashes, but this band does not look at all like a chain. Inside this comes more of the pattern of diamonds of diamond-shaped dots; then another band of the five and four parallel dark dashes; then some more of the dotted pattern; then a very small oval, the outer outline of which is formed by small dashes and colons alternately, and the inner one an unbroken black line. In the centre of all, there is some more of the dotted pattern. It will be understood that only portions of all these various oval patterns can be seen; the rest being hidden by the numerals, except the light-coloured band immediately inside the ornamental frame. There is a very thin black outline following the curves of the thick black shading of the numerals, leaving a very narrow light space between shading and outline.

The special points of difference for the different values are the following:—

30 Reis. Genuine.

The tail of the 3 is split up into two curls, like those in the tail of a black grouse. These two curls are level with each other. There is no line of shading in the white part of the straight, pointed commencement of the 3. The little white ornamental ball at the top of the stamp is round, while the corresponding one at the bottom is generally an upright oval.

60 Reis. Genuine.

The top of the figure 6 ends in a curl, which forms an almost perfect white circle. The ornamental white balls, at the top and bottom of the stamp, are rather larger than those on the 30 reis.

90 Reis. Genuine.

The ornamental white balls, at top and bottom, are large and perfectly round. The shading inside the head of the 9 only goes half-way round, and the portion of the background seen through the head has hardly any pattern on it, except plain, crossed lines of white.

First Forgery.

Lithographed, on very thick, yellowish-white *laid* paper. Copies with a wide margin show two black lines round the stamps, 1 mm. apart. The two white balls are too small, being barely 1 mm. in diameter. The bunches of leaves are thin and "scraggy," as compared with the genuine. The part of the design immediately inside the border is very dark. It is composed of two long parallel dashes, and two dots alternately, all the way round. Next comes a pattern of dots (more or less round) arranged in diamonds, of nine dots each. The division between this and the next section of the pattern is a white chain, on a black ground. The chain is quite distinct and unmistakable. Inside this is a dotted pattern, but the dots are not arranged in groups. Inside this is another chain; then a dotted pattern, not in groups; then a third chain (this can only be seen clearly in the 90 reis); and then some more dots, very often blotched into one dark mass. There is a distinct, very prominent *white* outline round the shaded parts of the numerals.

The special points of difference in the three values are:—

30 Reis. Forged.

The right curl of the tail of the 3 is slightly but sensibly lower than the left one.

60 Reis. Forged.

The curl at the top end of the 6 is an oval, instead of a circle. The ornamental balls at the top and bottom of the stamp are smaller than those of the genuine 30, a great deal smaller than those of the genuine 60, and the same size as those of the forged 90.

90 Reis. Forged.

The balls are the same size as those in the forged 60 reis. The chain-pattern is very distinct behind the centre of the cipher. The shading inside the head of the 9 goes quite three-quarters of the way round. There are two very distinct links of the chain-pattern in the background, as seen through the head.

Second Forgery.

Lithographed, on rather soft, moderately stout, yellowish-white wove paper, and also on thick, hard, yellowish-white, transversely-laid paper. The white balls vary in size, from 1 to 1½ mm. in diameter. The pattern immediately inside the ornamental frame is composed of parallel pairs of long black dashes (the inner one of each pair generally shorter than the outer one) alternating with colons, but the colons are irregular, and cannot be traced all the way round the stamp. The dotted pattern inside this is not divided into diamonds, but rather into oblique strips, three dots broad. Inside this comes a narrow pattern which, in the 30 reis, is like a very badly-made chain-pattern above the numerals, but below them is composed of sets of four black dashes. In the 60 reis, this pattern shows the sets of four black dashes, both above and below the numerals. In the 90 reis, it is a very thin white chain, both above and below the numerals. Inside this is a dotted pattern, not divided into groups in the 30 and 90 reis, but divided into squares of 16 dots in the 60 reis. Then comes a narrow band of sets of three black dashes, above and below the numerals in the 60 reis, sets of three above and two below, in the 30 reis, and a thin white chain in the 90 reis. Then there is another dotted pattern, not divided into groups; then an irregular chain; then some more of the dotted pattern; then a white line in the 30 reis and 90 reis, a little more of the chain-pattern, and a central white dot. Most of this last portion is hidden by the numerals in the 60 reis. The thin black line, outside the shaded portions of the numerals, is hardly to be noticed in this set of forgeries.

The special points of difference for the different values, besides those already mentioned, are the following:—

30 Reis. Forged.

The left curl of the tail of the 3 is much higher than the right curl. There is a little black line of shading in the white part of the straight, pointed commencement of the 3, which is not visible in the genuine.

60 Reis. Forged.

The top curl of the 6 is almost circular. The head bends over so much, that the dark shading on it actually touches the shading of the body, though it does not do so in the genuine.

90 Reis. Forged.

The triple bunch of leaves, at the bottom, furthest to the left from the ball, is badly done, the upper leaf of the three being not much more than a white dot.

Third Forgery.

Lithographed, on medium, bluish-white wove paper. As all the white spaces between the dots are exaggerated, this gives the whole stamp a grey appearance. The white balls seem to vary in size from 1 to 1½ mm. This forgery may be easily detected by the bunches of leaves in the lower border, as there is an extra single leaf on each side, making them 3 : 3 : 3 : 1 : 1 each side, instead of 3 : 3 : 3 : 1. The pattern immediately inside the border has diamonds of from 16 to 25 dots each, with very marked and wide spaces between the diamonds; immediately inside the ornamental border, there is a row of dashes; these vary considerably, some being single, some double, and some triple parallel dashes, the inside one of each double or triple dash being generally the shortest. Inside this, there is a pattern of diamonds of dots, each diamond containing from 16 to 25 dots, with very prominent white spaces between the diamonds. In many of the diamonds, some of the rows of dots are blotched into a single black line. As the extra single leaf at each end of the lower wreaths is such a very marked test, I think further description is not necessary. The special variations for the different values are:—

30 Reis. Forged.

The right curl of the tail of the 3 is slightly lower than the other, and the right curl of the 0 is decidedly smaller than the left curl, though they ought to be about equal in size.

60 Reis. Forged.

There is a zigzag, dotted line outside the outermost diamonds of dots at the top of the stamp, inside the border, extending over about ten of the diamonds.

90 Reis. Forged.

There are 19 dots, 4 oblique lines, and several blotches to be seen inside the head of the 9. In this set there are *two* rectangular frame-lines round the stamps, 1½ mm. apart.

Fourth Forgery.

Lithographed, in very dark, greasy, black ink, on soft, yellowish-white wove paper, rather thin. Of this forgery I have only the 60 reis; and I have never met with more than the one copy. It is very like the illustration given at the head of this article. There is no line forming a rectangle round the whole stamp, as in the originals, and in all the forgeries hitherto described; at least, if there *is* a frame-line, it is so far from the design that it is cut off in my copy, which is not clipped very closely. At a short distance, the whole stamp, except the numerals, looks dark black. It can easily be detected by the bunches of leaves in the lower border, which are 4 : 3 : 3 : 1, each side of the white ball, instead of 3 : 3 : 3 : 1.

Fifth Forgery.

Lithographed, in dark black, on stout, white laid paper. There are two frame-lines round the stamp, ¾ mm. apart. The white balls are oval, instead of circular, about 1 mm. across the widest part. The pattern immediately inside the ornamental border is composed of pairs of parallel black dashes, alternating with colons (=:=:). Then comes a pattern of diamond-shaped black dots, quite uniform, and not grouped into diamonds. Then comes a thin white chain, on a deep black background; then some more of the uniform dotted pattern; then another white chain, like the first; then some more of the uniform dotted pattern; and the centre of the stamp is nearly all black, without any particular pattern on it. The ornamental border, which, in the genuine stamps. gradually diminishes in width towards the sides, so that it is merely a thin black line at each end of the oval, is, in this forgery, quite ½ mm. broad at each end of the oval. There is an extra white dot, opposite to the point of the last leaf of each wreath, top and bottom, though, in the right-hand side of the bottom wreath, the dot is below the level of the last leaf. These extra dots are not to be seen in the genuine. The special differences are:—

30 Reis. Forged.

The arrangement of the wreath to the left of the bottom ball is, in my specimen, 3 : 3 : 2 : 1 · ; the head of the 3 is totally unlike the genuine, or any other forgery, having a small curl at the left end, instead of the long, downward-pointing peak; the tail, also, is a single, large white ball, instead of the two black-grouse curls.

60 Reis. Forged.

The right upper wreath, in my specimen, is 3:2:3:1·. The narrowest white part of the head of the 6 is not much more than ¼ mm. broad; but in the genuine, the narrowest white part is fully 1 mm. across.

90 Reis. Forged.

The right upper wreath, in my specimen, is very badly done, and seems to be 1 : 1 1 1·, with only one white colon, and as before mentioned, a white dot after the outer leaf.

Sixth Forgery.

This is very poor, and I have only met with the 90 reis. Coarsely lithographed, on thick, very yellowish-white wove paper. The top wreaths are an easy test. To the right of the ball they are: 3:3:2:2:1; and, to the left of the ball, 3:3:3:3:1 (an extra bunch of leaves in each case). While the top ball measures 1¼ mm., the bottom one is less than 1 mm. The pattern immediately inside the ornamental border consists of pairs of dashes only. The general dotted pattern is not in groups. The separations between the different portions of the dotted pattern are thin white dashes, on a black ground. These tests will, I think, be found quite sufficient.

Seventh Forgery.

I have not any of this set before me, but can describe them from memory, sufficiently for their detection. Lithographed, on stout wove paper of a yellowish-white. The design is done in two colours. First of all an oval, the size and shape of the stamp, is printed in a decidedly blue, neutral tint, and then the usual forgery is printed on the top of this. Thus all the parts of the design which ought to show white are *blue*. I think this will be enough to describe the forgery, without entering into details which I do not now remember.

POSTMARKS.

Genuine.—29, very large; even larger than the stamp. Also a blotchy cancellation, which I have not been able to make out. Also a very large double oval.

First Forgery.—1, size of the illustration; also larger.

Second Forgery.—1, larger; also 29, large.

Third Forgery. — 38, very large, without numerals; but very often uncancelled.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—A rectangle, larger than 74, with unreadable lettering.

Sixth Forgery.—29, large.

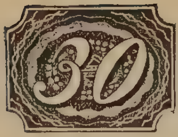
Seventh Forgery.—I do not remember whether this was cancelled or not.

Issue of 1844. 10, 30, 60, 90, 180, 300, 600 Reis.

Two sets of these stamps can be made, one printed on yellowish-white paper, and the other on bluish-white, or greyish-white; both wove. The 180, 300, and 600 reis have always been scarce; but the lower values are common enough. Those on the bluish paper are scarcer than the other set. There is a very great difference in the way in which different specimens of the genuine are printed; some of them are in a rich black, whilst others, which have had, apparently, not enough ink on the plate, look like skeleton, outline copies of the design; and many a collector would be apt to brand these latter as forgeries.

Genuine.

Finely engraved in *taille-douce;* paper varying as above. The design of these stamps is of bewildering intricacy, and yet I shall be obliged to



try to describe it, in order to show where the forgeries are at variance with it. Immediately inside the border-line there is a sort of white chain-pattern, formed by the white lines of the engine-turning; but only parts of the oval made by this chain-pattern can be seen; for the oval, if complete, would be larger than the stamp. In the centre of each link of the chain there is a black, diamond-shaped dash, with a black dot each side of it. It must be remembered that, of this chain, only a few links (3 to 4) are visible in the corners of the stamp, the rest being supposed to be cut off by the boundary-lines of the frame. Then comes another chain-pattern, similar in all respects, but nearly complete, being only cut off just at the top and bottom. Then comes a lace-work pattern, and then a very white oval, of wavy outline, which is the whitest part of the design. Then there is some more lace-work; then a narrow black line; then a broad, greyish band, 1¾ mm. broad, ornamented with shadowy-looking crosses. Within this, there is a narrow band of lace-work, then a whitish zigzag pattern, then a black zigzag pattern, then the narrow central oval of engine-turning, and finally a straight black line in the centre of this. The whole pattern has the appearance of white lines, scratched out of a black background. The shaded parts of the numerals are *very* black, and the ink of the said shaded parts stands out in relief from the paper, so that the ridges can be actually felt with the finger.

First Forgery.

Lithographed, on thick, hard, yellowish-white wove paper. The whole stamp has a very grey look, like an exaggeration of the faintly-printed specimens of the genuine, and the whole of the design is evidently formed by black lines on a white ground, instead of looking like white lines, scratched out of a black ground. Immediately inside the frame is a pattern of white diamonds, on a dark ground. These diamonds only show at the corners of the stamp, the rest being supposed to be cut off by the frame. Then comes another similar pattern of white diamonds, but running all round the stamp, except at the top and bottom. Then comes a pattern of interlacing, outlined crescents, this pattern being rather more than 1 mm. wide. Then comes a dark band, nearly 1 mm. wide, composed of crossed lines, set so closely together that the band appears to be solid black at a distance. Then comes some more of the interlaced crescent pattern, with the crescents turned the opposite way to the others. Then comes a narrow white line, bounded by fine outlines; then a pattern of plain, crossed lines; then another narrow, white line; then some more of the plain, crossed lines; then another white line, not so distinct as the other two; then some more of the plain, crossed lines; and finally a straight, *white* line in the centre. The shading to the numerals is no darker than the rest of the stamp (though it is much the darkest portion in the genuine), and of course the ink does not stand up from the paper at all.

Second Forgery.

This may be only a variation of the one just described. It is lithographed, on thick, hard, very yellowish-white wove paper. The tests are as in the first forgery, except that the outermost portion of the pattern seems to show portions of three or four sets of white diamonds, instead of two, and the narrow white lines of the first forgery are *black* in this counterfeit.

Third Forgery.

Of this set I have only the 300 and 600 reis, and I have known them only for the last ten years. Apparently engraved in *taille-douce*, on thin, hard, very grey wove paper. In the top left-hand corner and the bottom right-hand corner there are three rows of coarse, very distinct chain-pattern, with a more or less oblong or diamond-shaped black dot in the centre of each link. In the other two corners there are only two rows of this chain-pattern. The pattern reminds one of strings of very short, stumpy sausages. At the top of the stamp, there is only one row of the chain-pattern to be seen, and at the bottom, under the numerals, the rows cannot be traced; but it seems almost as if the chains had been thrown together, in a confused heap. Inside the chain-pattern, above the numerals, there is a thing like a long, arched cloud, or more like the connected puffs of white steam from a locomotive. This cloud is shaded with some light black dots. The cloud has a background of black scratches, crossing each other obliquely. The same scratches are to be seen below the numerals, but there is no cloud there. Behind the numerals there is hardly anything to be seen at all, except one or two portions of lines. It will be seen that, although this forgery is in *taille-douce*, it is not dangerous. The colour of the paper is almost a neutral tint, not white at all.

Fourth Forgery.

Of this I have only the 180 reis. Apparently engraved in *taille-douce*, on thick, pale buff wove paper. This is exceedingly like the forgeries just described, and all the tests just given will hold good for this counterfeit, except that the cloud above the numerals is more continuous, instead of being like the connected puffs of a locomotive, and that the background, behind the numerals, is covered with a number of scratches, in no definite pattern. The mark in the centre of each link of the chains is, in many instances, composed of two, or even three, thin black dashes, blotched together.

Fifth Forgery.

This is new to me (1902) and the best of the lot. I have only the 300 and 600 reis. Engraved in *taille-douce*, on greyish-wove paper, about the same substance as the genuine. The chain-pattern is much too white and prominent, each link containing a dark black, diamond-shaped dash. The inner chain is more complete than in the genuine, being scarcely interfered with by the top and bottom outlines of the stamp. There are markings in the centre of the stamp, reaching nearly as high as the numerals, which look like a sort of skeleton Union Jack. The ink stands out from the paper even more than in the genuine stamps. If it were not for the too-prominent chain-pattern, this forgery would be decidedly good.

Sixth Forgery.

These stamps are not nearly so good as any of those already described, but they are very common, and seem to form part of the usual stock-in-trade of every swindler. All the values are found in this set. The characteristics of this counterfeit are, that almost the whole of the design, except the numerals, is formed by black dots, and the said design, including the numerals, looks as though the ink had run, giving it a woolly, misty appearance. Lithographed, on very thin, white wove paper. The outer chain-pattern (3 links in each corner of the stamp) is absolutely white, and each link has a straight dash in the centre of it. The inner chain-pattern is very similar, but most of the dashes in the links on the left side of the stamp have a dot each side of the dash. Between the two chain-patterns there is a dotted groundwork, of no particular design. The white oval of wavy outline which comes next is simply formed by the absence of dots. After this is some more of the dotted groundwork, then a black line, then a broad band, nearly all white, but showing some traces of the shadowy crosses of the genuine. Then comes a black outline, then a few scattered dots, and a straight black line in the centre of all. The ink, of course, does not stand out from the paper. In this forgery, the left-hand outlines of the numerals are generally much too thick.

Seventh Forgery.

Lithographed, on medium, hard, very yellowish-white wove paper. This need not detain us long. The two rows of chain-work have the links diamond-shaped, instead of oval, and the diamonds have 1 dot, 2 dots, 2 dashes, or 3 dashes, as the case may be, in the centre of each. Next, after the chain-work, comes the background of a few dots and scratches, then comes an oval, looking something like a bird's-nest, outlined, inside and out, by dots. Then a few scattered dots, then another bird's-nest oval, with some dots in the centre. The outlines of the figures of value look ragged in parts.

Besides the above, there appear to be two other counterfeits, which are variants of the sixth forgery (probably later editions), but which are covered by the description of the sixth forgery. Some of them vary considerably in the numerals, but the groundwork is substantially the same.

POSTMARKS.

Genuine.—As before. Also a cancellation something like 42, but square, and without numerals.

First Forgery.—Part of a curved line, which is probably 1, very large.

Second Forgery.—The same as the first forgery. Also uncancelled.

Third Forgery.—A *very* small copy of 42, without numerals, and always struck in red.

Fourth Forgery.—A very small copy of 38, without central numerals, struck in red.

Fifth Forgery.—29, very large; also uncancelled.

Sixth Forgery.—1, very large; 38, without numerals; 41, 100.

Seventh Forgery.—Uncancelled.

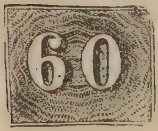
BOGUS STAMP.

180 Reis, red-brown.

Of course I need not say that no stamps of this issue were ever printed in colours. The bogus stamp of 180 reis is the type of the seventh forgery of the 180 reis, black, but is printed in a sort of red-brown. I have only the one specimen (1902), and it is uncancelled.

Issue of 1850.

10, 20, 30, 60, 90, 180, 300, 600 Reis, black.



These stamps are found both on yellowish and also on greyish paper. There is a great variety of shade in the ink employed; some specimens are in very black ink, and others merely in grey, but I cannot say whether full sets of each can be made. All my specimens of the 20 reis are in dark black.

Genuine

Engraved in *taille-douce*, on yellowish or on greyish wove paper, as above, thin and soft, as a rule. The background is the same for all the values, and the design or pattern on this background seems to be of white lines, cut or scratched out of a solid black groundwork. Setting aside the figures of value, there is no black line anywhere in the whole design, except the small, straight horizontal line in the very centre of the stamp, and the plain outline of the oval immediately surrounding it; and these are hidden by the numerals in the higher values. The design is not sufficiently pronounced for me to describe it piece by piece; so the fact of there being no black lines in the stamps, except those just mentioned, must be remembered as a principal test. Most of the dots formed by the intersection of the white engine-turning are triangular, and all those which are not triangular are diamond-shaped. There are none of any other form but these two. The following are the special notes for each value:—

10 Reis. Genuine.

The white part of the foot-stroke of the 1 on the right-hand side does not stick out so far as the outer edge of the thick shading of the body of the figure. The shading inside the 0 goes straight down, inside the figure, without curling round at all to shade the top and bottom bends.

20 Reis. Genuine.

The white part of the upward bend of the tail of the 2 is perfectly vertical, and is cut off quite square at the end. The white part of the 0 is exactly the same width on both sides.

30 Reis. Genuine.

A line drawn down through the two white balls of the head and tail of the 3 would cut well into the projecting, shaded part of the centre of the figure, which sticks out like a sort of tongue. This shaded part is cut off obliquely, sloping down to the right. There are two fairly prominent black triangles between the two numerals, one near the top of them, and the other, inverted, near the bottom of them. The dots in the light part of the centre of the 0 are irregular, and not disposed in any pattern, not even in rows. Of the two outlines of the stamp, the inner one is only complete at the sides.

60 Reis. Genuine.

The white ball at the top of the 6 curls inwards, until it almost touches the thick shading to the left of it. The white parts of the top and bottom of the 0 are very narrow, and both exactly the same width.

90 Reis. Genuine.

There is a mass of thick shading, underneath the lowest part of the head of the 9, and the little white ball at the end of the tail comes very close to the shading.

180 Reis. Genuine.

The figure 1 is cut off perfectly square at the top, and has a large white foot-stroke. It is as near to the left side of the stamp, as the 0 is to the right side.

300 Reis. Genuine.

The thick shading of the 3 is so very close to the 0 next to it, that they all but touch each other, and in one of my copies they really do touch.

600 Reis. Genuine.

The 6 does not touch the 0 adjoining it. The white ball at the top of the 6 curls inwards, in the same manner as that of the 60 described above. The shaded part of the 0 is *almost* as near to the right side of the stamp as the 6 is to the left-hand side.

First Forgery.

Of this set I have only the 10 and 20 reis. Lithographed, on rather thick, hard paper, not at all like that of the genuine, but very white, with no tinge of either grey or yellow. The design of the background is composed of black dots and lines on a white ground. The dots are of all sorts of shapes, and the scratchy little lines in the design run through some of these dots. The figures are very clearly outlined, almost as well as in the genuine.

10 Reis. First Forgery.

The white part of the foot-stroke of the 1 projects considerably beyond the thick shading, running down the right side of the figure. The thick shading inside the 0 is carried round at the top, so that the whole arch of the top is shaded as thickly as the left side.

20 Reis. First Forgery.

The white part of the upward bend of the tail of the 2 leans a little inwards, and is somewhat pointed. The white part of the 0 is a good deal broader on the left side than on the right.

Second Forgery.

Lithographed, on very thin, soft paper, much like that of the genuine. The design in this forgery is very much blurred, and no sane collector ought to be taken in by any one of the set for an instant. The figures are all ragged round their outlines, which are very much too thick. Those who know this forgery will recognise it at once, when I remind them that the figures look as though they had been drawn whilst the paper was wet, so that their outlines have "run." The wavy, ornamental oval, close round the figures, is very much too prominent, and is the first thing which strikes the eye in most of the values; whereas, in the genuine, this particular oval is scarcely noticeable. This forgery is exceedingly common at present; and specimens may be seen in the albums of all our schoolboy friends.

10 Reis. Second Forgery.

The figures are like those of the last forgery, but not so clear. They are put too low down on the stamp, so that they are nearer the bottom than the top. Of course I need not say that the figures in the genuine are placed in the centre, no nearer to the bottom than to the top.

20 Reis. Second Forgery.

I do not possess a 20 reis of this type.

30 Reis. Second Forgery.

The central tongue of the 3 hardly projects at all, and a line drawn down through the two little white balls would pass far to the left of this tongue. The figures are placed far too low down, and too much to the right.

60 Reis. Second Forgery.

The white ball at the top of the 6 is a bulb rather than a ball, and it does not curl inwards at all, and is not near the thick shading to the left of it. The figures are placed absurdly too much to the right; the 0 almost touches the side, whilst there is almost room for another figure to the left of the 6.

90 Reis. Second Forgery.

The lowest part of the head of the 9 is simply outlined. There is no shading underneath it. The figures are not quite so much blurred as in most of the other values, but they are placed very much too far to the right.

180 Reis. Second Forgery.

This is the worst forgery of the set. The top of the 1 is a blunt, rounded point; the bottom of it ends in a similar point, there being no foot-stroke to it at all. The figures are too much to the right as usual, and the 0 almost touches the right side of the stamp.

300 Reis. Second Forgery.

The thick shading of the 3 is at a considerable distance from the side of the 0. The figures are placed too low down, and rather too far to the right.

600 Reis. Second Forgery.

The shading of the 6 touches the side of the 0 next to it. The white ball at the top of the 6 is like that of the forged 60 reis. The figures are too low down, and rather too far to the right.

Third Forgery.

This is printed on laid paper. I have no copies by me, and I cannot trust myself to describe the design from memory; but the fact of their being on laid paper will be abundantly sufficient to condemn them; for no Brazilian stamp of any of the issues hitherto described was ever printed on anything but wove paper.

Fourth Forgery.

Of this I have only the 30 reis, and have never seen any other value. It is by far the best of the forgeries of the adhesives. Apparently engraved in *taille-douce*, on rather thick, yellowish-white wove paper. A line drawn down through the centres of the two white balls of the 3 would hardly touch the black shading of the central tongue, and this shading is cut off almost perpendicular, with only a very small slope to the right. There are no black triangles between the numerals. The dots in the light part of the centre of the 0 are all rather lance-head-shaped dashes, except the top one, which looks like a circumflex accent, and they are in regular, slightly curved, horizontal rows. This is a good test. The two outlines of the stamp are both complete, all the way round. All the white lines are wider, and much more distinct than in the genuine, which makes the stamp much lighter in colour, and causes the numerals to stand out from the background, more distinctly than they do in the genuine.

POSTMARKS.

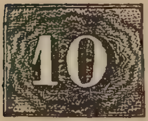
Genuine.—18, 19, 20, 42 (no numerals), 43, 88.
First Forgery.—Generally uncancelled.
Second Forgery.—37 (no numerals), 62, 76, 100.
Third Forgery.—I do not remember whether this was cancelled or not
Fourth Forgery.—Uncancelled.

Same Issue. 300, 600 Reis, faked.

Some ingenious swindlers cut off the right-hand edge of the common 30 and 60 reis, and join on a 0 from another stamp, making thus the much scarcer 300 and 600 reis. When carefully done, the fakes might easily deceive a novice; but of course the stamps are too long, and the 3 and 6 of the genuine 300 and 600 reis are much nearer the edge of the stamp than the corresponding numerals of the 30 and 60 reis.

Issue of 1854. 10 Reis, blue.

Genuine.



Engraved in *taille-douce*, exactly the same design as the black stamps just described, on greyish wove paper. The colour varies from a sort of sky-blue to deep Prussian-blue. The foot-stroke to the 1 is just the same as in the genuine 10 reis, black. The numerals are placed in the centre of the stamp.

First Forgery.

The design of this counterfeit seems to be the same as that of the first forgery of the black 10 reis. The groundwork shows hardly any signs of the ornamental, wavy, concentric ovals seen in the genuine. It is lithographed, on soft wove paper, about the same thickness as the genuine. The pattern is made up of blue dots and scratches, on a white ground. The right side of the foot-stroke of the 1 projects too much, just as it does in the corresponding forgery of the 10 reis, black. The numerals are placed too low down on the stamp, so that there is much more space above than below them.

I have not seen the 10 reis, blue, of the types of the second, third, and fourth forgeries of the 10 reis, black; but of course it is possible that they may exist. In that case, the tests given for the black forgeries will be sufficient to detect the blue ones, if they should turn up.

Same Issue. 30 Reis, blue.

Genuine.

The tests for the genuine 30 reis, black, will suffice for this. It is engraved in *taille-douce*, on greyish wove paper, the colour being Prussian-blue, medium to deep, and ultramarine, ditto.

First Forgery.

This is the same as the first forgery of the black stamps, and so I should judge that there must certainly exist a black 30 reis of this type, though I have not seen it. It is lithographed, in dull ultramarine, on thin, hard, yellowish wove paper. The design consists of blue dots and scratches, on a white ground; the dots being of all sorts of shapes, and the scratches run into and through some of the dots. There is no shaded projection in front of the middle tongue of the 3, and a line drawn down through the two balls of the 3 (which, in this case, would have to slope very much to the left, on account of the lower limb projecting too much) would pass far to the left of the projecting tongue. The two large dark triangles between the numerals are absent. Both outlines of the stamp are perfect all round.

Second Forgery.

This is uniform with the second set of the black forgeries, and has the same blurred appearance. It is lithographed, on yellowish wove paper, moderately soft, and a little thicker than the genuine. The tongue of the 3 projects a good deal further than in the genuine, so that a line drawn down through the balls would cut into the *white* part of the tongue. The dark shading of the top ball touches the tongue. The numerals are placed too much to the right, and rather too low down. Both outlines of the stamp are complete, all the way round.

Third Forgery.

Lithographed, in blue dots and scratches, on a white ground; design very similar to the second forgery; paper exactly the same. The tongue of the 3 is very short, compared with the second forgery, and it is blunt, and cut off square. A line drawn down through the balls would not go near the tongue. The numerals are very nearly in their proper position, but the bottom of the 3 comes down a good deal lower than the bottom of the 0. Like the last, this forgery is in ultramarine.

Fourth Forgery.

I have only seen this lately (1902), but it is evidently a transfer from the design of the fourth forgery of the 30 reis, black, and the tests for that counterfeit will be abundantly sufficient. It is nicely lithographed, on thick, very hard, yellowish wove paper. The colour is a pale ultramarine.

POSTMARKS.

Genuine.—As before.

First Forgery.—Uncancelled. Also 62.

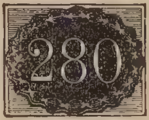
Second Forgery.—Uncancelled. Also 32 (no numerals).

Third Forgery.—76. Some of these seem to have had this cancellation really stamped upon them, with green ink.

Fourth Forgery.—Uncancelled. Also penstroke.

Issue of 1854. 280 Reis, red.

Genuine.



Engraved in *taille-douce* on thin, greyish wove paper. The ink stands out well from the surface of the paper, especially in the thick shading of the numerals. The central oval is formed of an engine-turned design, with a very distinct, wavy outline. This outline touches the boundary-line of the stamp in four places; viz., to the left of the 2, above and below the 8, and to the right of the 0. Some copies are so heavily printed that, occasionally, other parts of the wavy outline *almost* touch the boundary-line, besides the four above-mentioned; but there can be no mistake about the said four. The 8 and the 0 are very deeply shaded. Not counting the outline of the stamp, there are 15 horizontal lines in the left top corner, 16 in the right top corner, 15 in the left bottom corner, and 14 in the right bottom corner. Between the thick outline of the stamp and the stamp itself, an excessively thin line may be traced, all up the left side, and half-way up the right side. The colour is a deep red-vermilion, rather dull.

First Forgery.

Lithographed, on very thin, very white wove paper. There is very little attempt at any imitation of the engine-turned central oval; but the said oval is marked by a very prominent chain-pattern, more like a string of sausages than anything else. There is, of course, no indication of the ink standing out from the surface of the paper. The chain-pattern touches the outer border-line, to the left of the 2, and to the right of the 0, and *two* of the scallops touch under the 8, and none at all at the top above the 8. The centres of the 8 and of the 0 are very lightly shaded. There are only 14 horizontal lines in the left top corner, 15 in the right top corner, 12 in the left bottom corner, and 13 in the right bottom corner, though one of these last is sometimes blotched and hidden.

Second Forgery.

I fancy this forgery is not often to be met with ; I have only seen two specimens, during all the years I have grubbed among these *Album Weeds.* I have put it second on my list, because the one just described is so much more common ; but I think it is highly probable that this latter forgery is the older of the two. Lithographed, on rather thick, bluish-white, or on medium, very yellowish wove paper. There is no thickness of ink to be seen on the surface of the paper. The 2 and the 0 are much larger than the 8, and come considerably below it. The centre is composed of slightly curved, crossed, radiating lines, surrounded by an oval of very pointed scallops, not a bit like the rounded, wavy outline of the engine-turned oval in the centre of the genuine stamps. None of the scallops touch the outer boundary-line, except the one to the right of the 0. There are 26 horizontal lines in the left top corner, about 17 or 18 in the right top corner, 23 in the left bottom corner, and about 27 in the right bottom corner. One of my copies has a red blotch in the left top corner, but this is not visible in my other specimen. The colour of one copy is a dull, dirty orange-vermilion ; the other is more a sort of deep brownish-carmine.

POSTMARKS.

Genuine.—As before.
First Forgery.—5, 101.
Second Forgery.—51 ; also some blotches.

Same Issue. 430 Reis, yellow.

Genuine.

Engraved in *taille-douce*, almost exactly like the 280 reis. The wavy outline of the central oval of engine-turning touches the outer border-line in three places only ; viz., to the left of the 4, and above and below the 3. There are 15 horizontal lines in the left top corner, 16 in the right top corner, 16 in the left bottom corner, and 16 in the right bottom corner. The engine-turning, as in the 280 reis, is almost equally dark all over. The colour is what I should call "lemon," and it becomes almost orange where the ink is very thick, though the hue is given as "yellow" in the catalogues.

Forged.

Lithographed, on very thin, very white wove paper. There is a string of sausages, or chain-pattern, as in the first forgery of the 280 reis, and this pattern only touches the outer boundary-line in two places ; viz., to the left of the 4 and below the 3. The ink does not stand out from the surface of the paper. There are about 14 horizontal lines in the left top corner (the two top ones being usually blotched together), 16 in the right top corner, 13 or 14 in the left bottom corner, and 9 or 10 in the right bottom corner. The colour is a dirty yellow-ochre, very pale and chalky, and quite different from the genuine.

POSTMARKS.

Genuine.—As before.
Forged.—4, 5, 54 (all without numerals), 101.

Issue of 1866. The Stamps of 1850-4. Perf. 13½.

Genuine Stamps, with Genuine Perforations.

These are the stamps of the two issues just described, but perforated. The gauge is 13½, which must be borne in mind.

I have only a very few specimens of the genuine, so I cannot be sure that the size of the stamps, as cut out by the perforating-machine, is always the same; but my copies, from outside to outside of the whole stamp, measure about 23½ × 18½ mm.

Genuine Stamps, with Forged Perforations.

The forgers have taken genuine stamps, both used and unused, and added perforations to make the specimens more valuable. I have the following gauges: 9, 10, 11, 11¼, 11½, 11¾, 12, 12½, 13, 13½, 14, 16, 18, also some irregular ones, with all the sides varying. The stamps seem to be distinctly smaller than the genuine, as might be expected. The measurements, from outside to outside of the whole stamp, vary from 21 × 15 mm. to 22 × 17½ mm.

Forged Stamp, with Forged Perforations.

I have the first forgery of the 10 reis, black, perf. 12½ × 13; the stamp measuring 21½ × 16½ mm. This is the only perforated forgery that I have ever seen.

POSTMARKS.

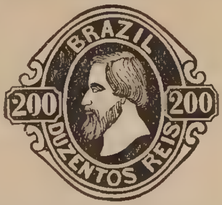
Genuine.—As before.

Genuine Stamps, with Forged Perforations.—These, of course, bear genuine cancellations.

Forged Stamp.—This is uncancelled.

Envelope Stamps, 1867. 100, 200, 300 Reis.

The forgers seem to have reserved their best efforts for the last, as the counterfeits now to be described are certainly far finer than any of the forgeries above-mentioned. Usually, embossed stamps do not tempt the forgers much, on account of the difficulty attending their production; but the embossing of these counterfeit envelopes is very well done, though I do not know how it has been managed. These stamps strikingly exemplify the advisability of collecting entire envelopes, as the watermark on the genuine cannot be imitated, though it can never, or "hardly ever," be seen on a cut stamp. With reference to this matter, I think I must say that most of the blame for the mutilation of envelopes must be laid upon the shoulders of the album-makers; for they leave no space in their books for the collection of entire specimens, so that those who are what I call *slaves to their albums* have no choice but to cut their envelopes, to make them fit the little squares provided for them.



Genuine.

Engraved in *épargne*, on white laid paper, with the lines running obliquely, and watermarked, in large letters, with the words CORREIO BRASILIERO, in two lines, extending almost across the envelope from one side to the other. There is nothing special about the envelopes, except that they are rather large—162 × 92 mm., or thereabouts. The flap is plain and rounded, and is gummed almost from end to end. The emperor's nose is rather small, pointed, and perfectly straight. The profile of the beard has two waves in it; that is to say, it is rounded outwards from the under lip, then goes in again slightly, and then projects outwards once more. The hair on the top of the head is smooth. The point of the bust in front is almost as sharp as the point at the back. I must take the special variations for each value separately.

100 Reis. Genuine.

For the tests now to be given the reader must provide himself with something having a straight and flat edge, such as a sheet of paper, or a flat rule. If the rule be laid exactly along the centre of the letter I in REIS, it will just touch the B of BRAZIL. In the figures of value on each side, the 1 of 100 is nicely drawn, with a long up-stroke or side-stroke, and a very distinct foot-stroke showing on each side of the figure.

200 Reis. Genuine.

If the rule be laid along the centre of the I in REIS, it will pass through the value-label on the left hand, and will just touch the top of the last 0 in 200; and if the rule be laid along the centre of the I of BRAZIL, it will cut through the E of DUZENTOS. The O of this latter word is round, which will be found a good test.

300 Reis. Genuine.

If the rule be laid along the centre of the first stroke of the B in BRAZIL, it will cut into the E of REIS. The 3 of 300, on each side of the head, is at some little distance from the outline of its containing-label.

Forged.

There are two sets of forgeries, one of them much more likely to deceive than the other; and I really think that the better one of the two might easily deceive anybody who did not happen to have genuine stamps by him to compare. I will take the inferior forgery first, as it was the first to appear.

First Forgery.

Embossed on thin, white wove paper; no watermark. The nose has a sort of drooping point to it, even sharper than the genuine. The hair on the top of the head is very untidy. The curve of the beard beneath the chin is wavy, whereas, in the genuine, it is a smooth curve. The wavy profile of the front of the beard is exaggerated, the middle wave projecting beyond the level of the end of the nose. The point of the bust, in front, is rounded.

100 Reis. First Forgery.

The rule, when laid along the centre of the I in REIS, will not touch the B of BRAZIL, but falls to the left of it. In the figures of value on each side, the 1 has scarcely any side-stroke, and only a very small foot-stroke.

200 Reis. First Forgery.

The rule, laid along the centre of the I in REIS, will not touch the left-hand value-label, but goes to the right of it; and, if laid along the centre of the I of BRAZIL, it will hardly touch the E of DUZENTOS. The O of this latter word is oval instead of round.

300 Reis. First Forgery.

The rule, laid along the centre of the first stroke of the B in BRAZIL, will pass through the I of REIS. The 3 of 300, on each side, almost touches the boundary-line of its containing-label. There is a small white dot between the N and T of TREZENTOS, and another between the E and I of REIS. Of course I need not say that these dots do not appear in the genuine stamps.

Second Forgery.

Very well embossed, on *very* thick wove, and on moderately stout, laid paper. The copies on laid paper have the laid lines running vertically, from top to bottom, instead of obliquely. The hair on the top of the head is tidy, as in the genuine. The bust is rather blunt in front, but very sharply pointed behind. The beard, in profile, is composed of two curves only, one smooth curve from the ear to the point of the beard, and another smooth curve from the lip to the point of the beard. The moustache is *very* highly embossed, and stands out higher than in the genuine. But the chief test of these forgeries is the nose, which is of a thoroughly Jewish type; a regular "beak," with a rather blunt and rounded point, instead of the straight, Grecian type of the genuine.

100 Reis. Second Forgery.

The rule, laid along the I of REIS, runs a long way to the left of the word BRAZIL. The 1 of 100, on the left side of the stamp, has only half of its foot-stroke visible; *i.e.*, the right-hand half.

200 Reis. Second Forgery.

I have not seen a 200 reis of this set, but the nose will condemn it, if there should be a forgery of this type.

300 Reis. Second Forgery.

Not quite so highly embossed as the 100 reis. The N of TREZENTOS is badly drawn. The lettering and figures are almost exactly the same as in the genuine 300 reis, so that, if it were not for the Jewish nose, this forgery would be very dangerous.

POSTMARKS.

Genuine.—18, 19. Also 29, with name between the circles, and date in the centre, with (generally) a small star at the bottom.

Forged.—Uncancelled. I conclude that the manufacturers were so pleased with their handiwork, that they thought it a pity to spoil it with a postmark.

I would certainly recommend my readers to be careful about purchasing these envelopes in a cut state. When entire, the watermark can be seen on the genuine, and that will settle their authenticity at once, without laborious comparison.

BREMEN.

Some of the forgeries of the Bremen stamps are very common, and to be found in every juvenile collection. Used originals seem to be getting scarcer and dearer every year. Collectors in Germany are far more numerous than they were twenty years ago; and most of them seem to make a speciality of the issues of the various German States, Free Towns, etc., so I fancy these stamps are slowly but surely finding their way back to the Fatherland!

The small stamps, of which the lowest value, 1 grote, orange, is so often seen in collections, are merely fiscals, and have no business in a postage-stamp album.

In the following description, I take the values in their order (from the 2 grote to the 5 silbergroschen = 11 grote), instead of according to date of issue; as I think this will be found most convenient for reference.

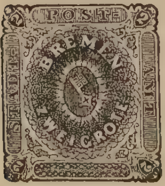
2 Grote, orange.

Issue of April, 1863. *Perçé en scie.*

Issue of 1866. Perforated 13.

This stamp was used for letters between Bremen, Bremerhafen, and Vegesack, and was, in reality, the last value to be issued; though, for the reason stated above, I have placed it first.

Genuine.



Lithographed, on thin, porous, soft, white wove paper, *perçé en scie*, or machine-perforated 13, according to the date of issue. The quatrefoil, punched out of the centre of the handle of the key, is *dark*. The point of the key does not touch the outline of the oval containing it. The central oval is surrounded by 24 rays of white, in the shape of sugar-loaves, each having a dark spot at its point, making the sugar-loaves appear to be split or cleft at the end. The ornamental engine-turning of the oval which bears the inscription BREMEN, ZWEI GROTE, touches the inner line of the frame at the left side near AD of STADT, and *almost* touches at the right side, near the M of AMT. It does not touch at the top or the bottom. There is a large, shaded white stop after the word GROTE. The outer edge of this same engine-turned oval is scalloped; there are 48 scallops, all of equal size and shape, and easy to count. The letters, hyphens, and stop of the inscription STADT-POST-AMT., are each and all ornamented with a white outline round them, and the outlines of the various letters, etc., do not run into, or touch each other. The left-hand knob of the handle of the key touches the thirteenth vertical line of shading in the central oval, counting from the left. The knob, which is white, is quite distinct; but the lines require a microscope. The engraver's "secret marks" are coloured dots. There is one of these dots in the middle of the head of the P of POST; one in the top hollow of the S, and another in the bottom hollow of the S of that word; one in the centre of the bottom half of the A of AMT; two in the S of STADT, the same as in the S of POST, and one in the A of STADT, the same as in the A of AMT. The stop after AMT is very nearly square.

First Forgery.

Very coarsely lithographed, in dark, reddish-orange or orange-brown, on thin, white wove paper, unperforated, or badly pin-perforated 13 × 12½. The quatrefoil, punched out of the handle of the key, is *white*, with a dark outline. The point of the key touches the outline of the containing-oval. The said oval is surrounded by 19 white rays, in the form of pyramids, sharply pointed, of different sizes, and without the dark spots at their points. The border of the imitation engine-turning of the central design touches at the top, under POST, and also at the bottom, but not at either of the sides. This border is very irregular; the scallops are of various shapes and sizes, and quite uncountable. There is usually a dim blotch to be seen after GROTE; but it is not in the least like the square, shaded white stop of the genuine. The outlines of the letters, etc., of STADT-POST-AMT., all either touch or run into one another. The left-hand knob of the handle of the key touches the eighth vertical line of shading in the central oval, counting from the left. There is a dot in the lower half of the S of POST, but the other dots are absent. I do not think this forgery at all deceptive; though it is commonly to be found in small albums. It is coarsely done; whereas there is not a coarse line about the genuine.

Second Forgery.

Lithographed, on rather hard, stout, shiny, white wove paper, the face of which is coloured a very pale lemon-yellow. The orange is more yellow than in the genuine; and the stamp is very nicely machine-perforated 12½. The quatrefoil, punched out of the handle of the key, is dark, as in the genuine. The dark outline of the point of the key seems to *almost* touch the outline of the containing-oval. Only two out of the 24 sugar-loaf-shaped white rays round this central oval have their points cleft, *i.e.*, one just to the left of the bottom, and one just to the right of the top. The rest are plain, and all of them are too broad. The two bottom rays are jammed very close together. The scalloped border of the inscribed oval does not touch the frame anywhere, though it is very near to it, just to the right of the A of STADT. There are 49 scallops round this oval, and they are not all of equal size; being very large to the right of the O of GROTE, and very small to the left of the B of BREMEN. There is not the faintest indication of a stop after GROTE. The outlines of the letters of STADT-POST-AMT., hardly touch or run into each other at all; though the letters AD of STADT are joined together at the bottom. The left-hand knob of the handle of the key is extremely indistinct, and quite dark; it *seems* to touch the twelfth vertical line in the oval; but the said lines are all so indistinct, being so very close together, that, even with the strongest power of my microscope, I have not been able to decide positively. This central oval appears to be the darkest part of the stamp, in consequence of the closeness of the vertical lines; but, in the genuine, the engine-turned oval, containing BREMEN ZWEI GROTE is the darkest portion. The A of STADT has a blotch in its top half, and a small dash in the bottom half, and the head of the P of POST has some indications of a dot in it; the rest of the secret marks are absent. The stop after AMT is a hyphen, in an oblong frame.

Third Forgery.

Lithographed, on thin, rather soft, unsurfaced wove paper, perf. about 15½ (my specimen is imperfect, and I cannot be sure of the gauge). The quatrefoil in the key is dark, like the genuine. The point of the key plainly touches the oval outside of it. The bases of the sugar-loaf-shaped rays do not all touch each other; indeed, there is an absurdly large space between the one which points to the A of STADT and its neighbour, which points to the D of that word. This is an easy test. The scalloped outline of the oval, containing BREMEN ZWEI GROTE, does not touch the frame outside it anywhere. This scalloped outline, in the genuine, is formed by interlacing crescents; but, in this forgery, many of them appear to be merely white triangles. The lettering of the inscription STADT POST AMT is a good deal too small, the dark part of the letters (not including the lines round them) being only 1 mm. high, instead of about 1¼ mm. The left-hand knob of the handle of the key touches the tenth vertical line of shading in the central oval, counting from the left. There is a coloured dot in the head of the S of STADT, but I cannot make out any others. The stop after AMT is circular, and placed very much to one side of the centre of its (circular) frame.

Fourth Forgery.

This is much the best, and might easily deceive. Very nicely lithographed, on thin, white wove paper, perf. 15½, or on somewhat thicker paper, perf. 12½. The point of the key seems to *just* touch the dark outline of the oval round it. The top sugar-loaf is not cleft, and the one to the right of the bottom one has only very slight indications of being split. The scalloped oval only touches the frame on the left side, where two scallops touch it, under the A of STADT. The left-hand knob of the handle of the key touches the eleventh vertical line of shading in the central oval, counting from the left. There is a coloured dot in the lower half of the A of STADT, but the other secret marks are absent. There is a coloured mark, like a flaw, at the top of the tail of the S of POST, outside the outline.

POSTMARKS.

These are generally in black, but may occasionally be found in blue.

Genuine.—1, 29 (date in centre, VEGESACK at the bottom, between the circles, and a little key, between two parentheses, at the top, between the circles), 71. Also an oblong like 71, but with rounded corners. Also BREMEN BAHNHOF in a sort of ellipse. Also the word FRANKO, in very large capitals, without frame. Also 5, with numerals 303 in centre. Also TT and date in a circle. Also BREMEN TH. & TX. I have mentioned here all the postmarks that I have heard of; but of course not all of them are to be found on the 2 grote. I give them all together, to save repetition.

First Forgery.—71.

Second Forgery.—71. Also five parallel bars, thick, and close together.

Third Forgery.—71.

Fourth Forgery.—Uncancelled.

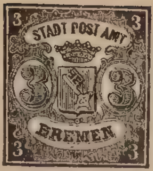
3 Grote, black on blue.

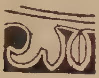
Issue of April, 1855. Unperforated.

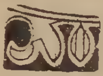
Issue of May, 1863. *Percé en scie.*

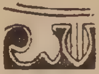
Issue of 1866-7. Perforated 13.

This stamp was employed to frank letters between Bremen, Bremerhafen, and Vegesack. There are three types, which may be distinguished by the vertical lines in the oval ornament, below the first stroke of the M of BREMEN, as in the illustrations. Type I. has one vertical line in the oval, Type II. has two lines, and Type III. has three lines. The following is a fuller description of the differences between the three types.




I.


II.


III.

Type I.

There is a single vertical line in the oval, below the first stroke of the M of BREMEN, and the top of the oval is closed. There is a black dot above the crown, touching the very centre of the top of the central trefoil. The middle jewel in the base of the crown is a pearl, not a diamond. The top of the key does not touch the top outline of the shield. There are 18 vertical lines in the shield, counting the thin, left-hand outline of the shield, but not the thick, right-hand outline, and most of these lines have been drawn very slightly too long, so that the ends of them can *just* be seen above the top outline of the shield. The last line to the right goes *very* close to the thick outline of the shield. The shaded bottom point of the shield is exactly centrally above a little round ornament, which has a black dot in it. The shield does not touch the outline of the ornamental frame of the left-hand 3.

Type II.

There are two vertical lines in the oval, below the first stroke of the M of BREMEN, and the top of the oval is *almost* closed. The black dot, above the top of the central trefoil on the crown, is a little too much to the left. The middle jewel in the base of the crown is a pearl, but it is not quite so round as in Type I. The key *just* touches the centre of the top outline of the shield. There are the same number of vertical lines in the shield as in Type I., but the last line to the right is further off from the right-hand outline. The ends of some of the lines can be seen above the top outline of the shield, as in Type I. The shaded, bottom point of the shield points far to the right of the centre of the circular ornament below it. This ornament is considerably larger than in Type I., and has a small circle in its centre, with a vertical line in it. The left side of the shield touches the ornamental frame of the left-hand 3.

Type III.

There are three vertical lines in the oval below the first stroke of the M of BREMEN, and the top of the oval is widely open. The black dot, on the top of the central trefoil, is too much to the left.

The middle jewel on the base of the crown is an unmistakable diamond, and the one to left of it is a pearl, instead of a diamond. The one to right of it is also very nearly circular, instead of diamond-shaped. The top of the key, as in Type I., does not touch the top outline of the shield. There are 19 vertical lines in the shield, counting as before, and the nineteenth is exceedingly close to the thick, right-hand outline, so that, in heavily-printed copies, it will probably be invisible. None of these lines show above the top of the shield. The shaded, bottom point of the shield is exactly central above the circular ornament. The said ornament, by the way, in this third type, is more an upright oval than a true circle. It contains another oval, with a vertical line in its centre. The shield does not touch the outline of the ornamental frame of the left-hand 3.

Genuine.

Lithographed, on blue laid paper; the laid lines may be either horizontal or vertical, but I think the horizontal lines are much more usually to be met with than the vertical ones. The varieties of type and perforation are as already described. The tests now to be given are common to all three types, unless otherwise mentioned. The wards of the key are like two T's, placed back to back. The three lobes of each of the trefoils on the crown are all of about equal size. The top of the T of AMT does not touch the M. There is a tiny circle, or pearl, in the horizontally-shaded part of the upper, and also of the lower limb of each large 3, *i.e.*, two in each numeral. The left lower knob of the handle of the key touches the ninth vertical line of shading in the shield, counting the thin, left-hand outline.

First Forgery.

I think this is meant for Type II., but it is a poor imitation. Badly lithographed, on medium, hard, bluish-lavender or neutral-tinted wove paper, unperforated, or pin-perf. 13. The wards of the key are like two E's, placed back to back. The upper lobe of each trefoil is larger than the other two lobes. The top of the T of AMT is joined to the M. The two little circles, in the top and bottom of the body of each large 3, are absent. The left lower knob of the handle of the key comes between the tenth and eleventh of the vertical lines of shading in the shield, counting the thin, left-hand outline of the shield. The oval below the first stroke of the M of BREMEN appears to be widely open, and to contain two vertical lines, but I cannot be positive, as, in my only three specimens, the postmark happens to obscure this test in all. There is no black dot at the top of the central trefoil on the crown. The jewels on the base of the crown are all diamonds, and there seems to be a dot in the right-hand one. There are 21 vertical lines of shading in the shield, counting the left-hand outline, and the last line, each side, goes very close to the outline, thus differing from all three types of the genuine. The fourth line from the right has been drawn too long, and projects considerably above the top of the shield. The top of the key does not touch the centre of the top of the shield. Four vertical lines of the background can be seen through the quatrefoil in the handle of the key. The shaded, lower point of the shield, and the circular ornament below it, are as in the genuine Type II. The left side of the shield does not touch the ornamental oval, round the large left-hand 3.

Second Forgery.

This is an extremely nice-looking counterfeit, and I fancy it has had a large sale. It is probably quite modern, as I do not remember seeing it until after the second edition of this book was published (1892). Very well lithographed, on blue laid paper. All my specimens have the laid lines horizontal. It is copied from Type II. The stamps may be found imperforate, *percé en scie*, or perf. 12½. The little oval, below the first stroke of the M of BREMEN, containing the two vertical lines, is *quite* closed. There is no black dot above the point of the central trefoil of the crown. The central jewel on the base of the crown is a perfectly circular pearl. The corner-point of the key touches the centre of the top outline of the shield, as in the genuine Type II.; but there are only seven of the vertical lines of the shield (counting the thin left-hand outline) to be seen to left of this point, reckoning along the top line of the shield. In the genuine Type II., eight lines can be seen. None of these lines project above the top of the shield. The shaded bottom point of the shield is only slightly to the right of the centre of the little circular ornament below it. The ring round the barrel of the key is decidedly wider than the corresponding rings round the projecting knobs of the handle ; though they are all of equal width in the genuine stamps of all three types. There is one easy test in the little black outlines, below the letters of the word BREMEN. In the genuine Type II., there is one of these lines (like an ▟) under the right foot of the M, another similar but longer one under the whole of the E, another similar one under the left foot of the N, and one (shaped like a ▟) beginning under the right foot of the N. These are all quite separate from one another in the genuine. In this forgery all these lines run together into one unbroken piece.

Third Forgery.

According to the lines in the shield, this should be Type III., but according to the oval below the M, it is Type I. Fairly lithographed, on blue *wove* paper, rather thin, nicely perf. 12½. The single, vertical line in the oval has a curved line joined to its left side, making it look like a ɑ. There is no black dot above the crown. An easy test for this forgery is that *all* the jewels in the base of the crown are pearls. The top corner of the key, at the centre of the top of the shield, touches the tenth line from the left (counting the left-hand outline) instead of the ninth. There are 21 lines in the shield, instead of 18, counting as before. The third and tenth lines from the left show above the top outline of the shield. The last line to the left goes very close to the outline, as in Type III. of the genuine. The shield touches the ornamental oval, round the large, left-hand 3. The right upper knob of the handle of the key touches the thick black outline to right of it ; this is not the case with any of the genuine types. There is a very fine hair-line, joining the tops of the letters T AMT, and a similar line, connecting the bottoms of AMT. They look like guides for drawing the letters.

Fourth Forgery.

This is an imitation of Type III. Nicely lithographed, on thick, hard, vertically-laid blue paper, *percé en scie*. There is no black dot above the point of the central trefoil. There are only 18 vertical lines in the shield, instead of 19, counting the left-hand outline. The line which shows *very* close to the right-hand outline, in Type III. of the genuine, is absent in this forgery. The shield *just* touches the ornamental oval, round the large, left-hand 3. I cannot see any other very salient points of difference between this forgery and the genuine Type III., but hope these tests will be sufficient.

Fifth Forgery.

This is not like any of the genuine types. Lithographed, on blue *wove* paper, unperforated. The two T's in the wards of the key are not alike; in the lower T, the hanging ends are split or double. There is no dot above the point of the central trefoil. The circles in the large numerals are absent. There are only 16 vertical lines in the shield, and the last two to the left are close together, as they are in Type III. The left lower knob of the key touches the eighth line from the left. The oval below the M of BREMEN contains *four* vertical lines. There is no black dot above the top of the central trefoil on the crown. The jewels on the base of the crown are like Type III. None of the lines of the shield show above the top outline. Four lines can be seen through the quatrefoil of the key, and three of them slant down from left to right, instead of being vertical. The shaded point, at the bottom of the shield, actually touches the circular ornament below it, and the said ornament contains three vertical lines. The left side of the shield is firmly joined to the ornamental frame of the large, left-hand 3. There are no circles in either 3.

Sixth Forgery.

This has the oval of Type I., but the shield is more like Type III. Lithographed, on blue *wove* paper, perf. 12½. The letters of STADT POST BREMEN are only 1 mm. high, instead of 1½ mm. The left outline of the shield is thicker than in any of the stamps yet described, all of which have the said line exactly the same thickness as the lines *in* the shield. Including this line, there are 21 in the shield, the last to the left being exceedingly close to the outline, closer than in Type III. of the genuine. The left lower knob of the key touches the eleventh line from the left. Three lines can be seen through the quatrefoil of the handle. The oval, below the first stroke of the M of BREMEN, is closed, as in Type I., but it seems to have two broken lines in it, with a dot below the space between them. There is no black dot above the central trefoil on the crown. The jewels on the base of the crown are altogether shapeless, except one to the left of the centre, which is more or less circular. The shaded corner of the key does not *quite* touch the centre of the top outline of the shield; it touches either the tenth or eleventh line in the shield, counting from the left. None of the lines project above the top outline of the shield. Two vertical lines, and a part of a third, can be seen through the quatrefoil, in the handle of the key. The shaded, lower point of the shield is the same as in Type I., but the little circular ornament below it contains a perfectly distinct, vertical line. The left side of the shield is firmly joined to the ornamental oval and the large, left-hand 3.

POSTMARKS.

Genuine.—As before.

First Forgery.—71.

Second Forgery.—Uncancelled, but more frequently with a horizontal blue pencil-line.

Third Forgery.—Uncancelled.

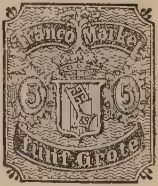
Fourth Forgery.—71.

Fifth Forgery.—71.

Sixth Forgery.—Uncancelled.

5 Grote, black on rose.
Issue of April, 1856. Unperforated.
Issue of November, 1862. *Perçé en scie.*
Issue of 1866-7. Perforated 13.

This stamp was issued for letters to Hamburg. There is a good deal of variety in the colour of the paper. I have seen it in pale rose, pale flesh-colour, and even in a sort of salmon-colour. The tint was, as Mr. Westoby says, very liable to fade; and I fancy the stamps, as issued, were generally of a far deeper colour than the tints which we now see; though, occasionally, unused specimens that have been kept from the light are of a fairly deep rose. There are two types, and they are not very hard to distinguish. Here are some of the salient points:—



Type I.

The right upright-stroke of the M of MARKE is very little higher than the left one. The point of the central trefoil on the crown does not go centrally into the wedge-shaped opening in the scroll above it, but is too much to the left, so as to graze the left side of the opening. In the central shield, the last vertical line to the left goes *very* close to the thick, left-hand outline of the shield. The lowest row of waves or semicircles, at the foot of the stamp, shows $11\frac{3}{4}$ complete semicircles, the three-quarter semicircle being at the left-hand end. The base of the crown touches one of the semicircles, in the row which runs between it and the top of the shield.

Type II.

The right upright-stroke of the M of MARKE is taller than the left stroke, to quite a ridiculous extent. The point of the central trefoil on the crown goes centrally into the wedge-shaped opening in the scroll above it, not touching either side. In the central shield, the last vertical line to the *right* is very close to the thin, right-hand inner outline of the shield. The lowest row of waves, at the bottom of the stamp, has eleven perfect semicircles, with a half-semicircle at each end. The base of the crown does not touch the row of semicircles resting on the top of the shield, and the semicircles in this row are much smaller than in Type I. The diamond, to right of the central one, on the base of the crown, contains a black dot. There are many other differences, but these will be sufficient to identify the two types.

Genuine.

Lithographed, in black, on rose wove paper, varieties and types as above. The details here given are common to both types of the genuine, unless specially mentioned. The quatrefoil, punched out of the handle of the key, does not show any little circle in its centre, and two of the vertical lines of shading of the shield can be clearly seen through the aperture of the said quatrefoil. In Type I., there is a double knob at the end of each of the three projections of the handle of the key; in Type II., the projection to the right has only one knob, but the other two are double, that is to say, one behind the other. There are two rings on the barrel of the key, where it joins the ornamental part of the handle. There is one row of waves or semicircles to be seen, between the top of the shield and the base of the crown. The diamonds along the base of the crown have no shading in them, but, in Type II., the right-hand diamond has a black, elongated dot in its centre. The shading, like a fringe, at the back of the left-hand 5, does not touch the outline of the containing-oval anywhere. The same may be said of the right-hand 5 in Type I.; but in Type II., the fringe of lines *just* grazes the outline of the oval in two places, *i.e.*, at the right-hand of the top of the 5, and near the bend, at the bottom of the figure. The letters AN of FRANCO just touch, at the bottom of Type I., and are firmly joined together in Type II. FRANCO and MARKE are both at the same distance from the bottoms of their containing-labels. In the shaded ornament at the top of the stamp, above the centre of the FRANCO MARKE scroll, there are 30 vertical lines of shading of various lengths in Type I., and 28 similar lines in Type II. In Type I., there are 27 short lines of fringe round the right side of the left-hand 5, and 23 round the right side of the right-hand 5. In Type II., there are about 25 lines of fringe to the left-hand 5, and 26 to the right-hand 5.

First Forgery.

Lithographed, on pink, pinkish-buff, and also on a sort of drab wove paper, unperforated, or perf. 12¾. The shield is imitated from Type II., with one of the vertical lines very close to the thin, right-hand inner outline. There is only a single knob at the end of each of the three projections of the handle of the key, and only one ring round the barrel, where it joins the handle. The base of the crown comes very close to the top of the shield, and there is no row of waves or semicircles between the shield and the crown. The right-hand diamond on the base of the crown is shaded by vertical lines; the left-hand diamond is similarly shaded, and the central diamond contains a dot. The fringe of shading round each 5 is firmly joined to the outline of the containing-oval. This is an easy test. FRANCO is too near the bottom of its label, and MARKE is too high up. The M of this latter word has both its outer limbs of equal length, though, as I have before stated, Type II., which this forgery purports to imitate, has the right-hand part of the M *very* much too tall. The ornament at the centre of the top of the stamp contains 29 vertical lines of shading, of various lengths. The fringe to the left-hand 5 has only 17 lines, and that of the right-hand 5 has 19.

Second Forgery.

This is an imitation of Type II. Lithographed, on tolerably deep rose wove paper, badly pin-perf., the gauge not countable in my specimen. There is a little black circle in the centre of the quatrefoil in the handle of the key, and none of the vertical lines of shading show through the quatrefoil. There is a single round knob at the end of each of the side-projections of the handle of the key, and a sort of pointed knob at the end of the handle. The right-hand diamond in the base of the crown bears a dot, as in the genuine Type II. The fringe of the numeral does not touch the containing-oval anywhere, either in the right-hand or left-hand 5, though the fringe *does* touch slightly in the right-hand 5 of the genuine. The letters AN of FRANCO do not touch each other at the bottom. There are 33 vertical lines of shading in the curly ornament at the very top of the stamp. The fringe to the left-hand 5 contains 22 lines, and the fringe to the right-hand 5 has about 21, but these latter are not very plain in my specimens.

Third Forgery.

This is also an imitation of Type II. Lithographed, on deep rose paper, nicely perf. 15½. The right-hand projection of the handle of the key shows one knob; the other two projections have two knobs each. The bottoms of the letters AN of FRANCO just touch, but they are not so plainly joined together as in the genuine Type II. There are only 26 lines in the fringe to the left-hand 5, and about 26 to the right-hand 5; the latter being rather blotched in my single specimen. In the genuine stamp, the central diamond in the base of the crown is, as nearly as possible, centrally under the central trefoil, but in this forgery, the diamond is decidedly too much to the right. My specimen has a very evident flaw in the top outline of the stamp, above the A of FRANCO, but I am unable to say whether this is always the case or not. I hope, however, that the flaw may always exist, as this is a very dangerous forgery, being carefully copied from Type II., even to the four little black dots, outside the four corners of the stamp. If it were not for the perforation, it might deceive anybody.

Fourth Forgery.

This is an imitation of Type I. Lithographed, on deep rose wove paper, perf. 16. The two rings on the barrel of the key, next to the handle, are equal in size, but in the genuine Type I., the ring nearest the handle is larger than the other, as though the barrel were thicker there (I mean that the one ring is of greater circumference than the other.) In this forgery, both rings are practically of equal circumference. The base of the crown touches *two* (instead of one) of the waves or semicircles, between it and the top of the shield. An easy test for this forgery is, that the right-hand diamond on the circlet of the crown is not a diamond at all, but a perfectly circular pearl. The letters AN of FRANCO do not touch each other anywhere. There are 35 vertical lines of shading in the shaded ornament at the centre of the top of the stamp. The fringes to the two numerals seem to be the same as in the genuine Type I. There are no dots outside the corners of the stamp.

Fifth Forgery.

Lithographed, on very deep rose wove paper. It is not a pure rose, but has a trace of blue in it, like magenta has. I think this is intended for Type II., but the right-hand line in the shield is not so near the thin right-hand border-line as it is in the genuine, though the trefoil on the top of the crown goes centrally into the wedge-shaped opening above it, as in Type II. The upper point of the said trefoil, however, is not truly circular, but is slightly cut away on its right side. Of the two vertical lines of shading, seen through the quatrefoil of the handle of the key, the left-hand line is blotched against the side of the quatrefoil, so as to be practically invisible. (It can be easily seen in the genuine.) There is only one knob on the right-hand projection of the key-handle. The dot in the right-hand diamond on the crown is perfectly circular, instead of being like a short hyphen. Five or six lines of the fringe of the left-hand 5 touch the outline of the oval, and twelve of the lines of the fringe of the right-hand 5 are firmly joined to the outline of the oval. This is an easy test. The letters AN of FRANCO do not touch each other. MARKE is further from the outline below it than FRANCO is. There are

33 vertical lines of shading in the scroll-ornament, at the top of the stamp. There seem to be 28 lines of fringe round the left-hand 5, and 22 round the right-hand 5, but they are difficult to count, some of them being blotched. There are no dots outside the corners of the stamp.

Sixth Forgery.

Lithographed, on buff paper, very nicely perf. 12½. The perforation is the best thing about the stamp, which is a very poor imitation. It is intended to represent Type II. The projections of the handle of the key show single knobs, with a ring round, near the knob, as in the 3 grote, instead of double knobs. The letters AN of FRANCO are not joined together. There is no row of waves or semicircles, between the top of the shield and the base of the crown. The central diamond on the crown is almost oval in shape, and the right-hand diamond is very small, and has no dot in it. The fringe of shading of each 5 is firmly joined to the outline of its containing-oval. The letters AN of FRANCO do not touch each other. The shaded ornament in the centre of the top of the stamp does not touch the inner outline of the frame above it, though, in both types of the genuine, its central point touches the outline. This said ornament is shaded by 35 vertical lines, many of them being broken and imperfect. The M of MARKE is of normal shape, and not like the deformed letter of the genuine Type II. I have not been able to count the lines of fringe to the numerals, they are so blotchy.

POSTMARKS.

Genuine.—As before.

First Forgery.—71.

Second Forgery.—71.

Third Forgery.—71.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled. Also a line in blue pencil. This, by the way, is often found on various old German stamps of different States, but I never saw it on a Bremen stamp.

Sixth Forgery.—Uncancelled.

7 Grote, black on yellow.
Issue of July, 1860. Unperforated.
Issue of 1866-7. Perforated 13.

This stamp was issued for postage to Lübeck and Mecklenburg-Schwerin. There is only one type.

Genuine.

Lithographed, on yellow wove paper, varieties as above. There are 18 lines of shading on the shield, *not* counting the thin, inner boundary-line on the right-hand side; and the first and last of these lines are *very* close to their respective sides of the shield. Most of the lines have been drawn too high, and show above the thick, inner outline of the top of the shield. The top end of the key is cut off square, instead of being a circle. There are 27 vertical lines in the shaded ornament at the centre of the top of the stamp, and the central one of these lines is drawn up through the inner boundary-line at the top of the stamp, and joins the thick outline above it. This line is quite vertical. Outside the stamp, at each corner, there is a little three-lobed ornament, with a dot outside it; the dot in the left top corner does not touch the ornament. The fringe of shading to each 7 only touches the outline of the containing-oval in one little spot, at the back of the shoulder of each numeral. There are 29 lines in the fringe of the left-hand 7, and about 28 in that of the right-hand 7. There is one clear line of shading on the shield to the left of the point of the key. The left-hand knob of the handle of the key touches the fifth line of shading on the key, from the left. The right-hand kob touches the inner outline of the shield. Four of the vertical lines of the shield can be seen in the quatrefoil, in the handle of the key, but they are sometimes rather blotched. There is a trefoil-ornament at each end of the FRANCO MARKE label; the top lobe of the left-hand trefoil just touches the inner outline of the stamp to left of it, and two lobes of the right-hand trefoil touch the right-hand, inner outline. There are two of the vertical lines of shading of the top central ornament, which cut through the left top corner of the M of MARKE. The five jewels of the crown are all fairly diamond-shaped, and each diamond has a black dot in it, except the one to the right of the central one, which has *two* dots. There is a tiny, thin, slanting line or dash, crossing the outline, below the I of SIEBEN, and another similar dash below the B of that word. These are really portions of the wavy lines of the background, which show through. All these wavy lines, by the way, are in tall, sharply-pointed waves. There are nine waves in the lowest line at the bottom of the stamp.

First Forgery.

This is extremely good, though the paper is too pale, being of a sulphur-yellow colour. Lithographed, on pale yellow wove paper, thinner, but harder than the genuine, unperforated, or perf. 13. There are only 17 lines of shading in the shield, not counting the thin, inner right-hand outline. The central vertical line of shading in the ornament at the top of the stamp is drawn up too high, as in the genuine, but it slants to the right, instead of going vertically across the border. The barrel of the key has no line joining the wards, though, in the genuine, the right-hand edge of the barrel is outlined. The dot outside the left top corner of the stamp plainly touches the little ornament. There are 29 lines in the fringe of the left-hand 7, and 28 in that of the right-hand 7. The upper lobe of the trefoil, at the left-hand end of the FRANCO label, does not touch the border-line to left of it. The two jewels to right of the centre one, on the base of the crown, are more like pearls than diamonds, and have no dot in them. The wavy lines do not trespass across the border, under SIEBEN. It will be understood that, in the other points not mentioned, this forgery agrees with the genuine.

Second Forgery.

Lithographed, on thin, yellow wove paper, rather darker than the first forgery, unperforated. There are 16 lines in the shield, not counting the right-hand boundary-line, and the right-hand line is exceedingly close to the said boundary-line, like the genuine, but is very crooked in its centre. The left-hand line is not close to the boundary-line. None of these lines show above the thick, top outline of the shield. There are 34 vertical lines of shading in the floral ornament, at the centre of the top of the stamp. The central one of these lines does not trespass across the border above it. The dot, outside the left top corner of the stamp, is too large, and it is triangular in shape, instead of nearly circular. It is a good deal farther from the ornament than even in the genuine. The fringe of lines to the left-hand 7 does not touch the oval anywhere, and there are about 27 lines in the said fringe, but some of them are blotched in my specimen, so I cannot be quite sure of the number. The fringe of the right-hand 7 contains 25 lines. The corner of the barrel of the key just touches the first line of shading in the shield. The left-hand knob of the handle of the key comes between the third and fourth lines of the shield, counting from the left. This ought to be an easy test. The right-hand knob is some distance from the right-hand outline of the shield, so that two of the lines of the shield can be seen between it and the outline. Instead of the four lines of the background, shown in the genuine, there is a little circle in the centre of the quatrefoil, in the handle of the key. This is another easy test. The trefoils at the two ends of the FRANCO MARKE label do not touch the borders of the stamp. The top left corner of the M of MARKE is not cut through by any lines of shading. There is a dot in the central diamond on the base of the crown, and a very tiny one in the right-hand diamond, but none in the others. None of the wavy lines cut through the outline under SIEBEN. The lowest line of waves, at the bottom of the stamp, shows 9½ waves, instead of 9.

Third Forgery.

Lithographed, on fairly stout, yellow wove paper, only a very little lighter than the genuine, unperforated. There are only 13 vertical lines in the shield, not counting the thin, right-hand outline, and the outer ones are not near the sides of the shield. None of them show above the top outline. The top of the key is not cut off square, but ends in a circle. There are either 27 or 28 vertical lines of shading in the floral ornament at the centre of the top of the stamp, and the central one of these lines does not trespass across the outline above it. The dot in the left top corner touches its ornament. In the genuine stamps, all four of the corner-ornaments, outside the frame, are shaded with vertical lines. In this forgery the two top ornaments are shaded with lines which point towards the centre of the stamp, the one in the left bottom corner has vertical shading, and the shading of the one in the right bottom corner slopes obliquely down to the left. The fringe of shading of each 7 touches the containing-oval, not only at the top right corner, but also round the bottom; there are only 19 lines in the fringe of the left-hand 7, and 18 in the other. The left-hand knob on the handle of the key comes between the second and third lines in the shield, and the right-hand knob is so far from the right-hand outline of the shield that there is one line of the shield to be seen between the knob and the outline. The trefoil-ornament at the left-hand end of the FRANCO MARKE label does not touch the frame anywhere, and the dark shading of the upper lobe of the right-hand trefoil just touches the right-hand border of the frame. There is no serif to the top left corner of the M of MARKE, and so, of course, there are no lines cutting through it. The three central jewels on the base of the crown are roughly-drawn ovals; the middle one and the one to the right of it have dots in them; the two outside ones are half-diamonds. The wavy lines of the background do not trespass across the border, below SIEBEN. There are 9¼ waves in the lowest line, at the bottom of the stamp.

Fourth Forgery.

Lithographed, on thickish, yellow wove paper, about the colour of the genuine, perf. 12½. This is a very poor counterfeit, compared with some of the others. There are 19 lines in the shield, with the commencement of a twentieth in the left top corner. These, as before, do not include the thin, right-hand outline. None of these lines show above the thick, top outline of the shield. There are only 26 vertical lines of shading in the ornament at the centre of the top of the stamp, and the central one of these lines does not trespass across the boundary-line above it; indeed, the central portion of this ornament, which, in the genuine, is the tallest part of the ornament, and touches the inner outline of the top of the frame, is, in this forgery, not so tall as the portions each side of it, and does not touch the outline above it. The fringe of shading at the back of the top of the left-hand 7 does *not* touch the outline of the containing-oval, but it almost touches at the bottom. The top line of the fringe of the right-hand 7 touches the outline. In the left-hand 7, there are about 22 lines of fringe; in the right-hand 7 there are about 23. There is no complete line on the shield, to the left of the point of the key; only the commencement of a line. The left-hand knob of the handle of the key comes between the fifth and sixth lines of shading of the shield. The postmark obscures the right-hand knob in my specimen, but I think there is a clear line of shading between it and the right-hand outline of the shield. The two upper lobes of the trefoil to the left of FRANCO touch the border, and the central lobe of the trefoil to the right of MARKE touches the border. There are no lines of shading cutting across the serif of the left top corner of the M of MARKE. There are no dots in the jewels on the crown, and the one to right of the centre is an almost perfectly circular pearl. Several of the wavy lines of the background trespass across the border, under the first half of SIEBEN, and some of the lines can even be traced right through the letters SI. All the lines of the background are low waves, not the tall, sharp peaks of the genuine. There seem to be 9¾ or 10 waves in the lowest line, at the bottom of the stamp.

POSTMARKS.

Genuine.—As before.

First Forgery.—Uncancelled.

Second Forgery.—71.

Third Forgery.—71.

Fourth Forgery.—71.

10 Grote, black on white.

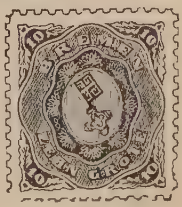
Issue of December, 1861. *Perçé en scie.*

Issue of 1866–7. Perforated 13.

This stamp was issued for postage to Holland. There is only one type.

Genuine.

Lithographed, on fairly stout, greyish-white wove paper, varieties as above. There are 27 lines in the oval shield. The left-hand knob of the handle of the key comes between the ninth and tenth of these lines from the left; the right-hand knob touches the fourth line from the right. A few of the lines have been drawn a little too high, and show above the top outline of the oval, especially the first and fourth on the right side. The eleventh line from the left can generally be seen through the upper wards of the key. Five vertical lines, and indications of a sixth, are visible in the quatrefoil, in the handle of the key. The bottom knob of the key does not touch the outline of the containing-oval below it, and the line of shading



under the centre of the bottom of the knob trespasses a little across the outline below it. The wards of the key do not touch the outline of the barrel to left of them. In the lace-work pattern round the outside of the shield, each rosette shows four rows of holes in it. The top and bottom rosettes are joined to their neighbours by two imperfect white links of chain; all the others are joined by three links. The lattice-work lines of the oval which contains BREMEN ZEHN GROTE have been drawn too high above the BR, and go right across both white outlines. One of them also cuts into the right top half of the B, and another into the right top half of the R, making a black dot in the head of each letter. Another of these lines cuts into the upper part of the left-hand end of the E of ZEHN, and two into the top of the G of GROTE. In the left upper 10, the 1 has a white projection in the centre of its left-hand edge, and the 0 is broken at the top. In the right upper 10, the 1 generally shows a tiny black dot near the top, and the 0 has a long curved line of shading inside its left half. In the left bottom 10, the serif at the head of the 1 is divided from the body of the numeral by a thin black line; that is to say, the left outline of the numeral is carried up unbroken to the top, across the serif. The trefoil-ornament, outside the left top corner of the stamp, contains seven radiating black lines, the third from the left being very long; the trefoil in the right top corner has five lines, two of them very short; the trefoil in the left bottom corner has six lines; and that in the right bottom corner also has six. There is a line all round the outside of the stamp, $\frac{3}{4}$ mm. from the nearest point.

First Forgery.

Very nicely lithographed, on fairly thick, extremely white wove paper, perf. $12\frac{1}{2}$, also pin-perf. about 17. The left-hand knob of the shield touches the tenth line from the left. None of the lines of the shield trespass across the outline, and none of them show through the upper wards of the key. The lattice-work lines show across the boundary, above the BR of BREMEN, but they are much fainter than in the genuine. There is no dot either in the B or in the R of this word, or in the E of ZEHN, and only one occasionally visible in the neck of the G of GROTE. There is no white projection in the centre of the left-hand outline of the 1 in the left top corner, and the 0 is not broken at the top. In the right-hand upper 10 there is no dot in the 1, and the 0 is either unshaded, or shows only a short vertical line in the left side, instead of a long line, following the curve of the numeral from top to bottom. The serif of the 1 in the left bottom corner is not cut off from the body of the numeral. The radiating lines in the trefoils, outside the corners of the stamp, are: Left upper trefoil, 6 (the third line from the left being no longer than the fourth or fifth); right upper trefoil, 4, besides a base-line; left lower trefoil, 5; right lower trefoil, 5, and a base-line. There is no line round the outside of the stamp.

Second Forgery.

Coarsely lithographed, on medium, yellowish-white wove paper, badly pin-perf. about 12, also badly pin-perf. to a much smaller, but uncountable gauge. The left-hand knob of the key touches the tenth vertical line in the shield. The line opposite the top point of the key generally trespasses across the boundary-line above it, under the centre of the top rosette. None of the lines show through the wards of the key. In the quatrefoil of the key, the fourth line from the right is very crooked, instead of vertical. The line of the shield, under the centre of the end knob of the key, does not trespass across the boundary-line below it. A prolongation of the T-like, lower wards of the key touches the outline of the barrel to left of it, and, in some specimens, the same is the case with the upper wards. There are only three rows of holes in each rosette. The top rosette seems to be joined to each of its neighbours by a single white link, and the two above the Z of ZEHN are joined together by two links only. The lattice-work lines do not trespass across either of the white outlines, above the BR of BREMEN, and there is no dot in either the B or the R, or in any of the lower letters. The I of the 10 in the left top corner has no white projection, and the O is not broken at the top. In the right upper 10, the I has no dot, and there is no shading in the O. In the left lower 10, the serif of the I has no line, dividing it from the numeral. The radiating lines in the four corner-trefoils are: Left upper trefoil, 4; right upper one, 3 or 4 (they are blotched); left lower one, 3; right lower one, 5. The line round the stamp is a full millimetre from the nearest part of the stamp itself.

Third Forgery.

Lithographed, on thin, yellowish-white wove paper, pin-perf. 16. There are only 26 lines in the shield. The left-hand knob of the key touches the ninth line from the left, and the shading of the right-hand knob comes between the third and fourth lines from the right. Nearly all the lines show more or less above the outline of the top of the shield. Two or three of the lines can be seen through the wards of the key. The shadow of the bottom knob of the key touches the outline below it. One line of shading, just below this knob, can be seen, projecting slightly downwards, about as much as in the genuine. The top rosette is joined to its left-hand neighbour by one entire link, instead of two imperfect ones, and the lowest rosette is joined to its right-hand neighbour by one link. The lattice-work lines show faintly across the inner white line, above the BR of BREMEN, but they do not cross the outer one. There is no dot in any of the letters. In the left upper 10, there is no white projection from the centre of the left-hand outline, and the top of the O is not broken. In the right upper 10, there is no dot in the I, and no line of shading in the O. In the left bottom 10, the serif is not cut off from the rest of the I. The radiating lines in the four corner-trefoils are: Left upper trefoil, 6; right upper one, 2 and a dot; left lower one, 4; right lower one, 4. There is no line round the stamp.

Fourth Forgery.

Lithographed, on fairly stout, very yellowish-white wove paper, very nicely perf. 12½. There are only 24 lines in the shield. The left-hand knob of the handle of the key comes between the eighth and ninth lines from the left. None of the lines project beyond the upper outline, but in my single specimen, the fifteenth line from the left projects obliquely across the boundary-line of the bottom of the shield, slanting down from right to left. None of the lines show through the wards of the key. I can only make out three vertical lines in the quatrefoil of the handle of the key. The bottom knob touches the outline below it, and there is no line to be seen below the centre of this knob. A prolongation of each of the wards of the key touches the outline of the barrel, to left of them. The rosette to left of the topmost one only shows three rows of holes. The top rosette is joined to its right-hand neighbour without any link between them, so far as I can see; and the same is the case with the bottom one and its right-hand neighbour. The others have one, two, and parts of three links, respectively, but none of them have three perfect links. There are a few very faint indications of the lattice-work lines across the white boundary-lines above the RE of BREMEN; there is a very slight indentation of the top of the B; the R does not seem to have any dot; and the only mark that I can see in any of the lower letters is a small, oblique scratch, near the lower part of the left side of the E of ZEHN. The I of the left upper 10 shows no white projection, and the top of the o is not broken. In the right upper 10, there is no dot in the I, and no shading in the o. The serif is not cut off in the left lower I. The radiating lines in the four corner-trefoils are: Left upper trefoil, 4; right upper one, 5; left lower one, 5; right lower one, 3 and a dot. There is no line outside the stamp.

POSTMARKS.

Genuine.—As before.

First Forgery.—Uncancelled, or a blue pencil-line.

Second Forgery.—71.

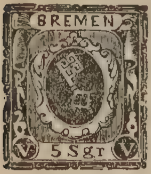
Third Forgery.—71.

Fourth Forgery.—71.

5 Silbergroschen, green on white.
Issue of December, 1861. Unperforated.
Issue of September, 1863. *Perçé en scie.*
Issue of 1866-7. Perforated 13.

This value was to frank postage to England. There is only one type.

Genuine.



Lithographed, in olive-green (1861), sea-green and yellow-green (1863), yellow-green, 1866–7; varieties as above. The paper is tolerably thick, white, or yellowish-white wove, and usually with a shiny surface. The top end of the barrel of the key is a circle. The wards of the key are like two E'S, with very long central tongues, placed back to back; but there is only one of the forgeries which does not imitate this. The ornamental border or frame of the shield has many projections from it, and there is a coloured dot in the projection over the 5, and a similar dot in the projection over the R, of 5 SGR. The trefoil at the top of the shield does not touch the outline above it, under the M of BREMEN. There are 59 vertical lines behind the shield, counting along the top. Most of these lines project above the boundary-line under BREMEN; indeed, in good copies, one of them cuts into the bottom of the first E of that word. The top outline of the head of the 5 is only very slightly concave, and the end of the tail of this numeral is a large round ball. There is a line of shading down the centre of the right leg of the right-hand V. The sides of the frame, containing the hanging drapery and curly scrolls, are shaded with broad, horizontal green lines, and *not* solid. The stop after SGR is quite square. The ball in the right top corner of the stamp has a complete green ring in it. The trefoil-ornament at the top of the stamp is included within thirteen of the vertical lines of the background; it touches the first of these, and the thirteenth, on the right, is outside the shadow on the right side, not touching it. The bottom of the G of SGR rests on the line below it. In the unperforated issue, there is a thin line round the stamp, about 1 mm. from the outline. The quatrefoil in the handle of the key is 1¾ mm. across in its widest part.

First Forgery.

Nicely lithographed, in olive-green, yellowish-green, green, or a green so very yellow as to be almost greenish-yellow, rather than yellow-green, on thin, white wove paper, unperforated, *perçé en scie*, or pin-perf. 12½. The paper is to be found both shiny and dull. The top end of the key is cut off square, or rather, slightly rounded. There are no dots in the projections of the frame of the shield, above the 5 and the R of 5 SGR. The lines of the background do not project above the outline under BREMEN. The top outline of the head of the 5 is extremely concave. There is no line of shading in the right leg of the right-hand V. The shading in the ball, at the right top corner of the stamp, is a green crescent, instead of a ring. In the unperforated stamp, there is no line round the outside of the frame. The ornamental frame of the shield only touches the outline on the right side, though, in the genuine, it touches on the left side as well. This is a capital forgery; the crescent in the ball in the right top corner is the easiest test.

Second Forgery.

Lithographed, in yellow-green, or bright green, on thick, non-surfaced white wove paper, unperforated. The two dots are absent in the two projections of the frame of the shield, above the 5 and the R of 5 SGR. The trefoil at the top of the shield touches the outline of the frame above it, under the first stroke of the M of BREMEN. The lines can, therefore, not be counted, but they do not trespass above the boundary-line, under BREMEN. There is no shading along the right limb of the right-hand V. The stop after SGR. is circular. The ball in the right top corner of the stamp contains a badly-formed crescent, instead of a circle. The lower end of the 5 is not a ball. My copies are rather closely cut, so I cannot say whether there is a line round the stamp or not. The quatrefoil in the handle of the key is too small, being only about 1¼ mm. across its widest part. The top end of the key is cut off rounded, but shows no circle.

Third Forgery.

Lithographed, in rather dark yellow-green, on very thin, rather shiny, white wove paper, unperforated. The end of the barrel of the key is a circle in this forgery, like the genuine. The wards of the key are joined together by a line, along the barrel of the key. The projection of the frame of the shield, over the R of 5 SGR., has a dot in it, as in the genuine; and I *think* the one over the 5 also has a dot, but I am not sure, as my only two specimens have this particular spot hidden by the postmark. The top of the trefoil *very* nearly touches the top of the stamp; so nearly, that the lines cannot be counted above it. One or two of the lines project *very* slightly above the boundary-line, below BREMEN, but this is hardly noticeable. The top of the head of the 5 has a very jaunty, upward curve. There *is* a line along the right limb of the right-hand V, but it is near the inner edge, instead of along the centre. The horizontal green lines in the side-frames are, in some parts, so close together as to appear almost solid. The stop after SGR. is something between an oval and a transverse oblong. The ball in the right top corner of the stamp contains a crescent, instead of a circle. The lower end of the 5 is not a ball. The G of SGR. not only rests on the line beneath it, but goes slightly through the line. There is no line round the stamp. The quatrefoil in the handle of the key is too large, being 2 mm. across at the widest part.

Fourth Forgery.

Lithographed, in very yellow-green, on thick, rather hard, unsurfaced, yellowish-white wove paper, unperforated. The top of the barrel of the key is cut off square. There are no dots in the projections of the frame of the shield, above the 5 and R of 5 SGR. There are about 62 vertical lines in the background, behind the shield. Some of them project slightly beyond the outline above them, under the name, but not nearly so much as in the genuine; nor does one of them touch the first E of BREMEN. The top of the 5 slopes slightly down to the right, instead of curving upwards to the right. There is no line of shading in the right-hand V. The upper part of the right-hand frame is quite solid, though the horizontal green lines can be seen lower down. The stop after the SGR. is an oval, which slopes up a little to the right. The ball in the right top corner of the stamp contains a crescent, instead of a circle. The trefoil-ornament at the top of the stamp is contained between eleven lines of the background, touching both. The lower end of the 5 is a ball, like the genuine, only it curls inwards, instead of pointing upwards. The quatrefoil in the handle of the key is too large, being very nearly 2 mm. across.

Fifth Forgery.

This is a mere caricature. It is very coarsely lithographed, in *black*, on thin, very yellowish-white wove paper, unperforated. A very few words will suffice to describe it, in case it should exist in the proper colour. The wards of the key are formed by four small black squares, placed a little distance apart, so as to make a white cross on a black ground. The trefoil-ornament touches the outline above it. The balls in the frames are of solid black.

POSTMARKS.

Genuine.—As before.

First Forgery.—71.

Second Forgery.—Uncancelled.

Third Forgery.—71. Also a long, broad, horizontal bar, with several short, broad, vertical bars each side of it.

Fourth Forgery.—71.

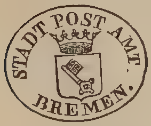
Fifth Forgery.—Uncancelled.

ENVELOPES.

Issue of 1857. (1 Grote), black on blue; black on white.

These envelopes are hand-stamped; and, like all hand-stamps, are hardly ever seen as absolutely perfect impressions.

Genuine.



Hand-stamped in black, on white wove, blue wove, white laid (?), and also on blue ornamental, or fancy paper, with wavy laid lines. I have had but one of the latter, and I got it, in 1869, from a Bremen friend, who was a collector. My only entire specimen, given me by a collector in Berlin, is 149 × 82 mm., with "long gum." It is struck in the left upper corner of the envelope, and has FRANCO printed in the left lower corner, in Roman capitals, 3½ mm. high. There is a large stop after BREMEN, almost level with the middle of the N, instead of level with its foot, and the edge of the stop is barely ¼ mm. from the side of the N. The shield measures 6 mm. from side to side, and *very nearly* 6 mm. vertically, from the top outline to the point at the bottom. The letters TAD of STADT are all joined together at the bottom. The tail of the R of BREMEN curls up, considerably higher than the foot of the following E. STADT POST AMT is in letters 1¾ mm. high, and BREMEN is in letters 1½ mm. high. The jewels on the base of the crown are small, circular black dots, to represent pearls. In all my specimens, these are smudged, so that I am not able to count them, but there are at least *nine* pearls, and possibly more. By reason of the smudging, I cannot give any details of the key in the shield. The top edge of each side-flap of the envelope is cut in a straight line, while the bottom edge of each of the said side-flaps is rounded. In my list of the various papers I have mentioned white laid, with a "?," as I am not sure that it exists. My present specimens are all on white wove. The bottom point of the shield is over the end of the E of BREMEN.

First Forgery.

This is struck in the right top corner of the envelope, and the word FRANCO is absent. I have two entire specimens; one is on thin, white laid paper, 151½ × 80½ mm., and the other on stout, blue wove, 149½ × 81½ mm. In each case, the top edge of each side-flap is rounded, like the bottom edge. Both my specimens have "long gum," like the genuine. The stop after BREMEN is small, and ¾ mm. distant from the N. It is quite circular, though the genuine stamps, in both my specimens, show the said stop quite oval, probably from the movement of the hand in stamping. In this forgery, the stop is only a shade above the level of the foot of the N. The shield is 5¾ mm. across, and slightly more than 5½ mm. from the top outline to the bottom point. The A and D of STADT do not touch at the bottom. There are only five jewels on the base of the crown, three in the centre of the band, and one at each edge. A very easy test for this forgery is the position of the bottom point of the shield, which is just above the first vertical stroke of the M, instead of the end of the E of BREMEN. The ornaments on the top of the crown are apparently trefoils; in the genuine they are meant for strawberry-leaves. In anticipation of possible criticism, I may say here that, though for the convenience of non-heraldic readers, I have spoken, throughout my description of the Bremen stamps, of "crown" and "trefoils," it is really a ducal coronet, with the usual strawberry-leaves.

Second Forgery.

I have only cut specimens of this, so cannot say anything as to size of envelope, presence or absence of FRANCO, etc. This is not at all a bad imitation. It is on greyish-white wove paper. The edge of the stop is rather more than ¼ mm. from the N of BREMEN, and it is about the same height as in the genuine. The outline of the shield is very thin; it measures a shade under 6 mm. across, and 5¾ mm. from top to point. The point, by the way, hardly projects at all below the bottom outline, and it is a good deal to the left of the centre of the bottom of the shield, instead of being central. It comes over the end of the E of BREMEN, as in the genuine. The tail of the R of this word does not curl up at all. The base of the crown is blotched, but among the blotches can be seen three small dots, one at each end of the band, and one in the centre. The wards of the key show a white cross, which is not visible in the genuine. My specimen shows a long dash, joining the tops of the M and E of BREMEN.

Third Forgery.

I have only cut specimens of this. It is on blue wove, and also on thick, white wove paper, the latter of an exceedingly coarse graining.

There is a small round stop after BREMEN, ¾ mm. from the N. The shield is barely 5½ mm. across, and 6 mm. from top outline to bottom point. The said point is above the end of the E, as in the genuine. None of the letters of the inscription touch each other anywhere, though the bottoms of the A and D of STADT are very close together. The tail of the R of BREMEN does not curl up at all. The letters of STADT POST AMT are decidedly too small, being only 1¼ mm. high, instead of 1¾ mm., and those of BREMEN are 1½ mm. high, like the genuine. The band of the crown contains something which looks like 6½ diamonds, joined together.

POSTMARKS.

Genuine.—As before. The only used specimen at present in my possession has BREMEN 5 * 8 in the frame.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Third Forgery.—5, 98.

POST OFFICE SEAL.

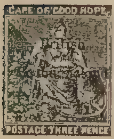
A circular stamp, with scalloped edge, containing crowned arms in centre, and the legend STADT-POST-AMT BREMEN, is occasionally found in old collections. It is on greenish-blue wove paper, watermarked with wavy lines, and gummed. This is only a seal of the Bremen Post Office, for official correspondence, etc. Such things are very common in Germany, and are called "Oblaten" (wafers). They are used by firms, companies, official bodies, etc., instead of regular wax seals, and even those from post offices, like the one here described, are not stamps in any sense of the word, or even franks.

BRITISH BECHUANALAND.

Issue of 1886.

These are the Cape of Good Hope stamps, with surcharge in capitals and lower-case, reading horizontally. The stamps with this surcharge are: CC, 4d.; CA, ½d., 3d.; Anchor, ½d., 1d., 2d., 6d., 1s.

Genuine.



The letters of each line of the surcharge are perfectly level. BRITISH measures 7½ mm. in length, from the left-hand edge of the vertical stroke of the B to the outside of the H. BECHUANALAND is 15½ mm. in length, measured the same way. The space between the two words is 4 mm.

Forged.

The letters are uneven. BRITISH is only 7 mm. long; BECHUANALAND is only 15 mm. long. The space between the two words is only 2 mm. Thus it will be seen that this is not a dangerous counterfeit. I have the 4d., CC, and the 2d., 6d., and 1s. with Anchor.

Issue of 1893-5.

These have a similar surcharge, but the letters are larger, and are printed vertically on the stamps, reading downwards, as in the illustration.

British
Bechuanaland.

Genuine.

BRITISH, measured as before, is exactly 9 mm. long; BECHUANALAND is 18¾ mm. long; the space between the ends is 5¼ mm. There is a stop after BECHUANALAND.

Forged.

BRITISH is 9½ mm. long; BECHUANALAND, 19½ mm. long; the space between the words is 5½ mm. There is no stop after BECHUANALAND.

POSTMARKS.

Genuine—I have no cancelled copies.

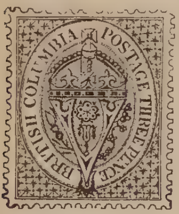
Forged.—These bear genuine Cape of Good Hope postmarks, such as 1, 29, 67, and something like 59, with a square, instead of a diamond, in the centre, and a numeral, instead of a letter.

* * *

BRITISH COLUMBIA.

Issue of 1865. 3d., blue. CC. Perf. 14.

Genuine.


BRITISH COLUMBIA POSTAGE THREE PENCE

Very nicely engraved, in *épargne*, on surfaced, white wove paper, watermarked with Crown and CC; machine-perforated 14. On each of the side-arches of the crown there are six small, white pearls, and four on the central arch. The ornaments on the upper part of the crown are crosses *pattée* and *fleurs-de-lys* alternately; the central cross *pattée*, at the base of the central arch, is a good deal lower than the points of the *fleurs-de-lys* on each side of it. There are two good-sized asterisks in the oval band, which serve as stops, to separate the name and the value from each other; and these asterisks have eight points; *i.e.*, four large ones, with four small ones between them. The groundwork of the outer corners of the stamp is a sort of lattice-work, and, at all the places where the lattice-work lines cross each other, there are small, white, four-pointed stars, at the points of intersection. The V-shaped, middle part of the M of COLUMBIA does not come down level with the feet of the two upright legs of the M. The G of POSTAGE is a distinct G. The middle cross *pattée* has a small outlined triangle in each of the three white, triangular arms, following the outline of each triangle, very near the edge; and each of these outlined triangles is perfect. The circlet at the base of the crown contains six jewels, connected, each to each, with two parallel lines; the left-hand jewel is nearly round, but all the others are diamond-shaped. The spray of shamrock, on the right side of the large V, runs up very nearly as high as the O of POSTAGE; and there is a small, but perfectly distinct shamrock-leaf between the S of POSTAGE and the side of the crown. The top of the highest thistle-leaf runs up level with the middle of the H of BRITISH ; it is very sharply pointed, as are also the two side-lobes of this leaf; but these two side-lobes do not come up higher than level with the second I of BRITISH. The top petal of the central rose has three vertical lines of shading in it ; the right and left petals have each three horizontal lines of shading, and the bottom petals have each four oblique lines. Both the engraving and printing of this stamp have been very carefully done ; and, consequently, every little detail shows with almost photographic clearness, very different from a slip-shod lithograph.

First Forgery.

Lithographed, on hard, rather thin, white wove paper ; slightly surfaced ; no watermark ; unperforated. On each of the side-arches of the crown there are five large white pearls, and three very small ones on the central arch. The top of the central cross *pattée* on the crown comes up level with the top point of the *fleur-de-lys* on each side of it. The asterisks in the oval band are six-pointed, and all the points are very nearly of the same size, though the right-hand asterisk is very badly shaped. There are no stars at the intersections of the lines of lattice-work. The V-shaped middle of the M of COLUMBIA very nearly touches the outline of the oval beneath it. There are seven jewels, all diamond-shaped, in the circlet of the crown ; they are connected with each other by a single line. The part of the spray of shamrock above the large V has two curly tendrils, ending with knobs, but no leaf. The highest thistle-leaf shows four lobes above the left side of the large V, and the longest of these lobes does not come higher than level with the middle of the S of BRITISH. Each of the upper petals of the rose contains two lines of shading ; the two lower ones have only one line in each. This forgery is not at all bad, as a whole, although there are so many differences between it and the genuine.

Second Forgery.

This may possibly be a badly-done reprint from the worn stone of the first forgery. I do not think it is likely to deceive ; it is generally in a whitish sky-blue, and has a washed-out appearance. It is lithographed, on rather hard, unsurfaced, white wove paper, no watermark, perf. 13 (the favourite gauge of the forgers). There are five large pearls in each side-arch of the crown, and three, very nearly as large, in the central arch. The top of the cross *pattée* is higher than the *fleurs-de-lys*, each side of it. The asterisks in the oval band have six points each ; those in the left-hand one are rounder-looking than the others. There are no white stars at the intersections of the lattice-work, in the corners of the stamp. The three legs of the M of COLUMBIA are level with one another. There are seven diamond-shaped jewels at the base of the crown, joined together by a single line ; but the third jewel from the left has the line broken each side of it, so that it does not join the others. The portion of the shamrock-spray that comes above the right side of the large V is just like that of the first forgery. The thistle-leaf above the top of the left side of the V has four lobes, as in the first forgery ; two of them are level with the I of BRITISH, and the other two are level with the middle of the S. There is a coloured blotch or dot under the said S, which joins the base of it to the line below it ; and there is a coloured dot over the first limb of the U of COLUMBIA, in the white line above it. The shading of the petals of the rose consists of blotches, instead of lines.

Third Forgery.

This is a much later production than the other two, and is likely to be dangerous, as it is nicely got up. Carefully lithographed, on stout, yellowish-white wove paper, unsurfaced, no watermark, well perforated 13½. The asterisks are like the genuine, *i.e.*, with four long thick arms, alternating with four short thin ones; but the left-hand asterisk is not so well shaped as the other, having one of the large arms too short, and another not coming accurately to the centre. The stars at the intersections of the lines of lattice-work are clumsy, fat, and with the points indistinct. The V-shaped middle of the M of COLUMBIA comes down exactly level with the legs of that letter. The G of POSTAGE is a very distinct C. The top arm of the middle cross *pattée* has the outlined triangle in it (though the figure is hardly to be called a triangle), with the top line broken in the middle, and each of the outlined triangles in the side-arms lacks the vertical line, making each figure look like a V laid on its side (⊳ ⊲). There is no shamrock-leaf in the spray of shamrock, above the top of the right-hand side of the large V. The top of the thistle-leaf above the top of the left side of the large V has three lobes; they are all very blunt, and the highest point does not reach up to the level even of the bottom of the H of BRITISH. The three top petals of the rose are unshaded; the right lower one seems to have three lines of shading in it, and the left lower one has only one line.

POSTMARKS.

Genuine.—My cancelled copies bear a very blotchy postmark, something like a Canadian one, also 54 and 85.

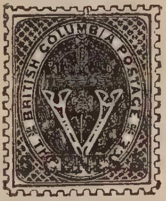
First Forgery.—5, with blank centre; 10; 54, with blank centre.

Second Forgery.—1, also a shapeless blotch.

Third Forgery.—Uncancelled.

The originals are not often found postmarked; for, as may be supposed, the amount of correspondence from this colony was never very extensive in the old days. The unused copies of the genuine, usually offered for sale are remainders, bought up by dealers and amateurs when British Columbia was incorporated into the Dominion of Canada, in 1868. Since then, of course, this colony has used the Dominion stamps.

Issue of 1867-69. 2, 5, 10, 25, 50 c., $1.



There are two different perforations, 14 and 12½. It is said that the 10 c. and 1 dollar, perf. 14, were prepared, but never issued for use. A copy of the latter value, perf. 14, which I received from a friend living in the colony, passed into the possession of Mr. Philbrick. My friend got it at the post office, so I suppose they must have been obtainable. I have never seen a copy of the 2 c. perf. 12½, but all the others exist with this perforation.

Genuine.

These stamps are of exactly the same type as the genuine Threepence described above. Probably from motives of economy, when the change of currency from £ s. d. to dollars and cents was effected, and new stamps were required, the die of the 3d. was utilised for the six new values, by merely surcharging with the said new values, and printing the stamps in different colours. It will be remembered, then, that all these new values, though in different colours, are from the die of the 3d., blue, and therefore need no description. The colours and surcharges are :—2 c., brown and black; 5 c., red and black; 10 c., lake and blue; 25 c., yellow and violet; 50 c., violet and red; $1, green and green. The surcharge on the 2 c. is TWO CENTS, the rest have CENTS, with a numeral and stop each side, as, for instance, 5 . CENTS . 5.

First Forgery.

This is the first forgery of the 3d., but has the blot under the S of BRITISH, and the dot above the first limb of the U of COLUMBIA. I have the FIVE CENTS (*sic*), in orange and black; the TEN CENTS (*sic*), in vermilion and dark blue; the TWENTY-FIVE CENTS (*sic*), in sulphur yellow and black; and the ONE DOLLAR (*sic*), in green and black.

Second Forgery.

Like the second forgery of the 3d.; poorly lithographed; unperforated, or pin-perf. 13; no watermark. I have only the FIFTY CENTS (*sic*), in violet and vermilion.

Third Forgery.

The same as the third forgery of the 3d. I have only the 50 . CENTS . 50, in violet and carmine, and the 1 DOLLAR 1, in green and *blue.* In the 50 c. the word FALSCH is printed at the top, in tiny block letters, the colour of the surcharge; and in the $1, the word FALSCH ! with a note of exclamation, is printed at the top in capitals, the colour of the surcharge. These two therefore are evidently German productions, but I do not know where they were made.

Fourth Forgery.

Of this I have the 10 CENTS (*sic*) in rose and black, and the 1 DOLLAR (*sic*) in dark yellow-green and *violet.* At a distance, these forgeries look very well, and the 10 c. is almost like a typograph. Lithographed, on somewhat surfaced, white wove paper, no watermark, perf. 14 (the 10 c.) and perf. 11 (the 1 dollar). Many of the tests described for the other forgeries are covered by the postmarks in my copies, but the following will be found amply sufficient. The cross-bar of the A of POSTAGE is an unconnected, circular dot, as is also the central tongue of the E of that word, and the G has a thick, square lump for a tail. The instant and easiest test is the shape of the asterisks each side of the value, in the oval label. Each of them is a St. Andrew's cross, with dots between the arms (·Ẋ·). The top of the T of THREE is not joined to the stem; and the cross-bar to the H of that word is an unconnected dot.

POSTMARKS.

Genuine.—As before.

First Forgery.—5, centre blank; 10, 54, centre blank.

Second Forgery.—1, also an oblong, with rounded ends, also 10.

Third Forgery.—Shapeless blotches, but generally uncancelled.

Fourth Forgery.—54, with blank centre; also 100.

BRITISH EAST AFRICA.

Issue of 1891. 1 Anna. Surcharged on 4 Annas, brown.

This was done at Mombasa, the surcharge being in manuscript, and initialled "A.B."

Mr. Wilson, of Birmingham, says that he has had several of these provisionals with authentic surcharge, the stamps, however, having been used fiscally, and the fiscal cancellation cleaned off, and neatly obliterated by the proper postmark, "Mombasa, 1891."

I have not seen this fake myself, but thought I ought to mention it.

BRITISH GUIANA.

Issue of 1850-1 Circular Stamps.

My readers will know from the catalogues (though very few from their own experience), that there are four values in this set—2, 4, 8, and 12 cents. In consequence of their rarity, I have only succeeded in getting hold of one specimen each of the 4 c. and 12 c. I have forgeries of the 4, 8, and 12 c., but have not seen the forged 2 c., though it probably exists. I do not know the age of the forgeries, though I have had some of them for about fourteen years. There are several types of each value, so my descriptions are necessarily imperfect, being taken from a single type of each value. The genuine stamps were all initialled by the postmaster or one of the clerks, before being issued.

4 cents, black on yellow.

Genuine.

Type-set, in black, on medium, soft, dull yellow wove paper. The meshes of the paper are coarse, irregular, and set in straight lines, so as to resemble laid paper somewhat; if one can imagine laid paper with lines less than a millimetre apart. The circle is evidently composed of two pieces of printer's "lead-rule," bent round, so that the two together form a circle. The separation between the two pieces of rule occurs between the letters GU, and after the last A of GUIANA; *i.e.*, the circular outline is broken in the said places. The two ends of the line, in each of these places, are not exactly opposite to each other, but the long piece forms part of a larger circle than the short; and, consequently, the ends of the long piece stand out a little, while those of the short piece stand in slightly. The circle measures twenty-seven millimetres across at its very widest part, and twenty-five at its narrowest. The circular inscription, BRITISH GUIANA, is in ordinary Roman capital letters, just two millimetres high. The central inscription, 4 CENTS, is just eleven millimetres long, measuring from the left-hand point of the 4 to the centre of the stop after the S. The 4 is a fat, closed figure; the vertical stroke being very nearly a millimetre wide, and the horizontal and oblique strokes are very fine hair-strokes. CENTS is in fat italics;

the thickest stroke of each letter being fully half a millimetre wide. The final S does not lean over any more than the rest of the letters. Evans's catalogue says that there are initials in pen-and-ink in the centre of the stamp; but my single specimen only shows some very slight traces of red; whether pencil or ink, I cannot say.

Forged.

Lithographed, in black, on medium, hard, ochre-yellow wove paper. The meshes are very regular, and have much the appearance of the grain of the paper which was used for our own old green newspaper-wrappers. There is no appearance of lines in the paper. The "circle" is one continuous, very irregular line, twenty-seven millimetres across at the widest part, and twenty-four at the narrowest. It comes almost to a point, just above the T of BRITISH. The inscriptions, being lithographed, do not look at all like printed type-letters; and the letters of the circular inscription vary in height, from less than two millimetres, to very nearly three. The central inscription is in letters representing ordinary Roman type, but the S is italic, and leans *very* much over to the right, quite away from the rest. The thick strokes of these letters are nowhere more than about a quarter of a millimetre wide. The 4 has an open top; the thick stroke being hardly three-quarters of a millimetre wide, and the oblique stroke far thicker than what is understood by a "hair-stroke." From the point of the 4 to the centre of the stop after CENTS, the width is over ten millimetres. The 4 is just two millimetres high in the genuine; but, in this forgery, it is over three millimetres in height. In the centre of the stamp is lithographed, in written characters, the name, "E. Lew," or what looks like it, with an oblique *paraphe* or flourish. Besides this, there is lithographed in the centre of the stamp, by way of surcharge, a very large "4," closed at the top, 11½ millimetres high, and the thick stroke two millimetres wide.

POSTMARKS.

Genuine.—My specimen bears 2, with the name DEMERARA round the curve, and $\genfrac{}{}{0pt}{}{\text{NO OI}}{1851}$ in two lines in the centre.

Forged.—22.

Same Issue. 8 Cents, black on green.

Genuine.

I have not been able to procure this stamp.

Forged.

Lithographed, in black, on dull, yellow-green wove paper, thick and rather hard and smooth-faced. This is, in all respects, the same design as that of the forged 2 c., except that the numeral of value is altered.

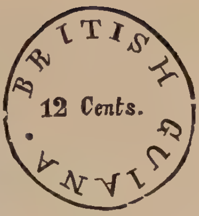
POSTMARKS.

My counterfeit bears REGISTERED in large block capitals, with an enormous R, half the height of the stamp, below it. These two marks, together with the signature, "E. Lew," are all lithographed.

Same Issue. 12 Cents, black on blue.

Genuine.

Type-set, on dull, dark blue wove paper, the same thickness and texture as that of the genuine 4 cents. The lead-line, forming the outer



circle, appears to be all in one piece, as I can only see one break in it, just at the beginning of the T of BRITISH. The size of the circle is the same as in the 4 cents. The central inscription is the same height and width as before; measuring the width from the left-hand edge of the thick stroke of the 1 of 12 to the centre of the stop after CENTS; this stop, by the way, in my specimen, being placed upside down; *i.e.*, level with the *top*, instead of the bottom, of the S. The 1 of 12 is barely 1½ millimetre high. The written initials are "H. A. B.," or "H. A. W.," I am not sure which.

Forged.

Lithographed, in black, on pale lavender-blue (if I may invent such a name!), or on dull, pale, greyish-blue wove paper, medium, hard, and of the same grain as that of the forged 4 c. The stamp is in all respects the same as the forged 4 c., except for the change of numeral of value; so that the same tests will apply. The width of the central inscription, from the left-hand edge of the 1 of 12, to the centre of the stop after CENTS, is 12½ millimetres. The said 1 is 2½ millimetres high. There is a large lithographed "E. Lew," in writing characters, by way of surcharge.

POSTMARKS.

Genuine.—My specimen bears, as before, 2; with DEMERARA round the curve, and the date, MR 11 1851 in two lines in the centre.

Forged.—The lavender-blue is uncancelled; the other bears two postmarks; 78, with numerals in the centre, and 1, with "Paid Liverpool Packet" in it, with date. These seem to be lithographed.

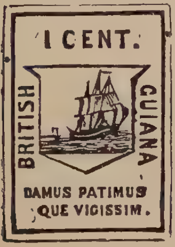
NOTE.—The forgeries are on *much* smoother paper than that of the genuine, which is very rough on the face. Evans catalogues a 4 c. genuine on tissue-paper. I have not seen this; but I remember having a whole set of counterfeits sent to me once, done in *pen-and-ink* on coloured tissue-paper. I have no notes of them.

There is, I believe, a far more dangerous forgery of the 12 c. going about, but I have no notes of it, except that, like the genuine, it is typographed, on rough blue paper. I suppose it is hardly necessary to say that the genuine stamps, being typographed, show all the black parts well sunk into the paper, which is not the case with the lithographed counterfeits.

Issue of 1852. 1 c., magenta.

Genuine.

Lithographed (?), in black, on thick, magenta-faced, white wove paper, unperforated. The catalogues call the colour "magenta"; but I should rather name it "crimson." The 1 of 1 CENT has no head-stroke; the C forms part of a circle; both upper limbs of the E are almost exactly of equal length. The line, in the shield, forming the bottom of the sea, if prolonged right and left, would cut well into the B of BRITISH and the last A of GUIANA. The tail of the Q of QUE hangs straight downwards; and the vertical stroke of the P of PATIMUS, if prolonged downwards, would pass between the letters VI of VICISSIM. The M of this latter word stands exactly centrally under the U, and the stop after it stands centrally under the S of PATIMUS. The outer frame of the stamp is



much thicker all round than even the thickest part of the outline of the shield. To the left of the ship are two forts, close together; the right-hand one showing three battlements; the other displaying four, with three loop-holes for cannon. The masts of the large ship slope *very* much to the right, so that the central mast, if prolonged upwards, would pass almost clear to the right of the T of CENT above it. There is a *very* thin, light-coloured streak, along the centre of the hull, so thin that it can hardly be traced the whole length of the vessel. To the right of the vessel, and apparently at a great distance in the offing, there is a three-masted ship, small, but perfectly distinct.

Forged.

Lithographed, on thin, rather hard, smooth and shiny, magenta-faced white wove paper. (This is *really* magenta.) The I has evident traces of an oblique head-stroke; the C of CENT forms part of an oval, and shows a small head, which is not the case with the genuine; the central tongue of the E is considerably shorter than the upper limb. The line in the shield, representing the bottom outline of the sea, if prolonged right and left, would *almost* graze the R of BRITISH, and pass quite clear between the N and last A of GUIANA. The tail of the Q of QUE slopes obliquely down to the right. The vertical stroke of the P of PATIMUS, if prolonged downwards, would pass almost centrally through the V of VICISSIM. The M of this latter word stands centrally under the space between the letters US of PATIMUS; and the stop, which is *very* faint, is far to the right of the S of PATIMUS. The outer frame of the stamp is scarcely so thick as the thickest part of the outline of the shield. The point of the shield is above the space between the letters PA of PATIMUS. To the left of the ship there are two very faint buildings, the right-hand one looking like a light-house, and much higher, instead of lower, than the other. The masts of the ship are almost upright; so that the central mast, if prolonged upwards, would cut well into the N of CENT. There is a broad, and very distinct light-coloured streak along the hull. There is an extremely faint indication of a *one*-masted vessel to the right of the large one, but even in the microscope it is very indistinct.

Same Issue. 4 Cents, black on blue.

Genuine.

Lithographed (?), in black, on intense cobalt-blue-faced white wove paper, as thick as that of the I cent. The 4 has a closed top; the C and E of CENTS are the same as in the genuine I cent; and so is the line which forms the bottom outline of the sea in the shield. The Q of QUE, in this value, has its tail sloping very slightly to the right, and the letter itself is placed centrally under the A of DAMUS. The vertical stroke of the P of PATIMUS, if prolonged downwards, would pass along the first I of VICISSIM, which is *exactly* under it. The M of VICISSIM stands under the space between the letters MU of PATIMUS; and the stop after VICISSIM is under the space between the letters US of PATIMUS. The outer frame of the stamp is the same thickness as in the genuine I cent. The forts to the left of the large ship are also the same as in the genuine I cent. The masts of the said large ship slope very much over to the right; so that the central mast, if prolonged upwards, would pass almost through the centre of the T of CENTS. The light-coloured streak along the hull of the vessel is broader than in the I cent, but not at all conspicuous. The little three-master to the right of the large vessel is the same as in the I cent.

Forged.

Lithographed, in black, on dull, dead-blue-faced white wove paper, as thin as that of the forged 1 cent. The design, except the inscription, 4 CENTS, is exactly the same as that of the forged 1 cent. The 4 has an open top; the C of CENTS is part of an oval; the middle tongue of the E is *very* much shorter than the top limb. The Q of QUE stands centrally under the space between AM of DAMUS. The vertical stroke of the P of PATIMUS, if prolonged downwards, would cut right through the centre of the V of VICISSIM, as in the last-described forgery. The M of VICISSIM stands under the space between the letters US of PATIMUS; and the stop after VICISSIM is *far* to the right of the S of PATIMUS. All the other tests, not repeated here, are exactly the same as those of the forged 1 cent.

POSTMARKS.

Genuine.—My specimens are uncancelled.

Forged.—Ditto; also 22, together with a large 4, and the lithographed signature, "E. Lew."

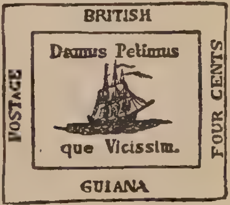
REPRINTS.

These, as most collectors know, are perforated; the originals are unperforated.

Issue of 1856. Provisional; 4 c., black on magenta.

Genuine.

Type-set, printed in black, on rather coarsely-wove paper, coloured a rosy magenta on the face, and showing pinkish white at the back. None of the letters of any of the inscriptions touch each other anywhere. The end of the tail of the R of BRITISH curls up. The G of GUIANA has a well-marked cross-bar, and the little tail below it hangs straight down. The head of the G comes down so that it *almost* meets the cross-bar. The R of FOUR is exactly like that of BRITISH, and the head and tail of the C of CENTS *almost* meet. The Q of QUE is a capital letter, the same height as the capital V of VICISSIM. The lines forming the oblong frame are not continuous, but consist of four separate pieces; the ends at the top corners are *very* wide apart, but the gap at the lower corners is not so wide. The word DAMUS is perfectly distinct and readable. The ship has only a single sail (topsail) high up on each mast, with no lower sails visible at all. In my single specimen, the right-hand, or fore-mast stands directly under the upright stroke of the P of PETIMUS, and the middle, or main-mast, under, and *slightly* to the right of the S of DAMUS; while the left-hand, or mizen-mast is under the U of the latter word. All the design is deeply sunk into the paper.



Forged.

Lithographed, in black, on deep crimson-faced, stout, fine-grained, smooth white wove paper. The paper is perfectly white at the back. The bottom of the A of POSTAGE touches the letters each side of it; so does the first A of GUIANA; and each A of this latter word is considerably taller than the other letters. The end of the tail of the R of BRITISH goes off straight to the right, and touches the base of the I, instead of curling up. The cross-bar of the G of GUIANA is not visible in some copies; in others it is even *too* long, so that it almost touches the V. In no case is there any hanging tail to the G; and the head is far away from the cross-bar. The end of the tail of the R of FOUR does not curl up, but points straight to the right. The head and tail of the C of CENTS are far apart. The easiest test is the Q of QUE, which is an ordinary small or lower-case "q," instead of a large Q. The oblong frame is continuous all round, being joined at the corners. The word DAMUS is indistinct, as the M and the U are joined at the top; and the word reads like DANMS. Each of the masts carries *two* sails, instead of one. The fore-mast is under the end of the P of PETIMUS; the main-mast is under the space between the two words, but much nearer to the P; and the mizen-mast is also under the space between the two words, but near to the S of DAMUS. The design is not at all sunk into the paper.

Same issue. 4 c., black on blue.

Genuine.

The paper is blue-faced; instead of red-faced. I have not been able to get this; but I conclude that the design is the same as that of the 4 c. magenta.

Forged.

Lithographed, on thick, hard, blue-faced white wove paper, with a shiny surface. The design is *exactly* the same as that of the forgery of the 4 c. crimson.

POSTMARKS.

B G
Genuine.—My specimen is lettered A 5 O
5 S P in four lines.
1856

Forged.—My blue 4 c. is uncancelled; the crimson one has 1, with "Paid" between two transverse lines in the centre (lithographed), and a large "5" (hand-stamped) added separately, as a sort of surcharge, besides the postmark. Another copy bears 98, with REGISTERED, in large block capitals, obliquely across it, all lithographed.

NOTE.—Both genuine and forged have the signature "E. Lew" upon them; the genuine has it written; it is lithographed in the forgeries.

Issue of 1862; Provisionals, 1, 2, 4 cents; Rouletted 6.

These stamps are of local manufacture, type-set, with initials of the Acting Receiver-General of the Colony written in the centre, in red or black ink. Most of the specimens that I have handled were cut, but I believe they were all rouletted 6. There is not a full set of any one of the six types. The sheet contains four horizontal rows, of six stamps in a row, thus making twenty-four stamps on the sheet. They are disposed in the following manner, the numbers in the compartments being those of the six types:—

SHEET OF THE 1 CENT.

2	2	2	2	2	2
2	2	2	2	2	2
1	1	1	1	1	1
1	1	3	3	3	3

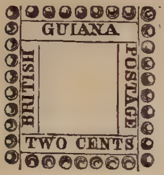
SHEET OF THE 2 CENTS.

2	2	2	2	2	2
2	2	2	2	2	2
1	1	1	1	1	1
1	1	3	3	3	3

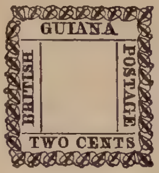
SHEET OF THE 4 CENTS.

5	5	5	5	5	5
5	5	5	5	4	4
6	6	6	6	6	6
4	4	4	4	4	4

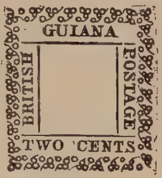
According to this, in the 1 and 2 cents., Type III. is the rarest, and Type II. the commonest; in the 4 cents., Type VI. the rarest, and Type V. the commonest. Here are the six types:—



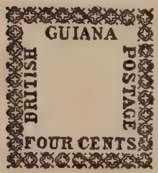
Type I. (1 c., 2 c.).



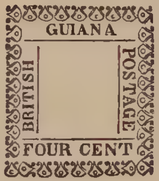
Type II. (1 c., 2 c.).



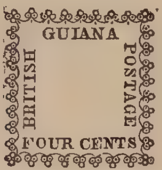
Type III. (1 c., 2 c.).



Type IV. (4 c.).



Type V. (4 c.).



Type VI. (4 c.).

The values are:—

Type I.—With border of pearls: 1 c., 2 c.

Type II.—With border of pointed, oblique ovals, containing crosses: 1 c., 2 c.

Type III.—With border of little bunches of grapes: 1 c., 2 c.

Type IV.—With border of quatrefoils, containing crosses: 4 c. This type exists both with and without interior lines.

Type V.—With border something like the "eyes" of the dress-makers' "hooks and eyes," each "eye" having a little circle or ring in it: 4 c.

Type VI.—With border of trefoils: 4 c. There are no interior lines in this type.

From this description it will be understood that there are three types of the 1 c. and 2 c., and three of the 4 c.; but that none of the types of the 4 c. resemble either of the lower values.

1 Cent, black on rose. Genuine.

Type-set, on rather thick, rough, rose wove paper, rouletted.

Type I.—The lines separating the pearl border from the lettering are not continuous. Each little ornament is evidently cast as a pearl with a dash below it, the dash being of about the same width as the pearl. Thus, when the pearls are arrayed side by side, the dashes appear, at a distance, to form one uninterrupted straight line; but, looked at closely, the line is broken below the space between every two pearls. This is the case with *all* the eight stamps of this type. In the fifth pearl from the top, on the left side of the stamp, there is only the usual crescent-shaped shading, with no round black spot, to the left of the shading, in the pearl. The perpendicular side-line, to the right of BRITISH, and the similar one to the left of POSTAGE, are both broken into at least four, and in one case into five, separate pieces, instead of each forming one continuous line.

VARIETIES OF TYPE I.—The thirteenth stamp on the sheet (*i e.*, the first of Type I.) has an upright dash near the left-hand end of the GUIANA label, and a shorter dash before the P of POSTAGE. The fourteenth stamp has an upright dash after the H of BRITISH. The fifteenth stamp has a curious scroll-ornament, instead of a pearl, over the first A of GUIANA, and the fourth pearl from the left, at the bottom of the stamp below the E of ONE, is turned on its side, so that the crescent points to the right, instead of downwards, and the short line which should be between the pearl and the E appears as an upright dash between this pearl and its left-hand neighbour. There is a sort of colon after BRITISH. The I of GUIANA is a l. The seventeenth stamp has a stop at the left-hand end of the GUIANA label. The nineteenth stamp has an upright dash at the left-hand end of the GUIANA label, and a colon of square stops before the P of POSTAGE. In the twentieth stamp the head of the T of BRITISH is faint, and the right-hand end of the line above ONE CENT is bent downwards a good deal.

TYPE II.—In all the twelve stamps of this type, the sharp ends of the ovals in the bottom corners point towards the centre of the stamp. The sharp ends of the ovals down the right side of the stamp point obliquely *upwards* to the left. (See varieties below, for a few exceptions.) The fifth oval down the right side is the same pattern as the rest.

VARIETIES OF TYPE II.—The first stamp on the sheet has a "hook-and-eye" ornament, instead of a crossed oval, to left of the TI of BRITISH. The second stamp has the top oval, and the bottom oval but one on the right-hand side, with their sharp ends pointing downwards, instead of upwards. The third and fourth stamps have the oval in the right top corner pointing downwards. The fifth stamp (like the second) has the top oval, and the bottom oval but one on the right side, pointing downwards. The sixth and seventh stamps have the oval in the right top corner pointing downwards. The eighth stamp has the same, and, in addition, the sixth oval from the top, on the right side, points downwards, and there is a colon before the P of POSTAGE. The ninth stamp has the oval in the right top corner pointing downwards. The eleventh stamp has the same, and, in addition, the fifth oval from the top down the right side has a large dot in it, and the seventh oval from the top, down the left side of the stamp, points upwards, and the top of the H of BRITISH is broken. In the twelfth stamp, the third oval down the right side is a curious pattern, quite different from the rest, and the seventh oval on the same side points upwards and *outwards*. The H of BRITISH is broken, and there is a large dash before the P of POSTAGE in this twelfth stamp.

TYPE III.—Each of the two perpendicular lines, to the right of BRITISH, and left of POSTAGE, is broken into four, five, and even six separate pieces. The one to the right of BRITISH, if prolonged downwards, would pass clear to the right (or, in the last stamp but one on the sheet, would *just* graze the side) of the O of ONE; and the line to the left of POSTAGE, if prolonged downwards, would pass through, or graze, the last stroke of the N of CENT. The inner stalk of the bunch of grapes at the top left corner of the stamp does not touch the stalk of the bunch immediately to the right of it. The A and N of GUIANA do not touch each other.

VARIETIES OF TYPE III.—The twenty-second stamp on the sheet (first stamp of Type III.) has the bunch of grapes in the left lower corner pointing downwards to the left; *i.e.*, it belongs to the set down the left side. The twenty-third stamp has this same bunch of grapes pointing downwards to the right; *i.e.*, it belongs to the bottom row, and the second and fifth ornaments in this bottom row are quite different in pattern, both from the grapes and from each other. The top of the O of POSTAGE is broken, and there is a semicolon after GUIANA in my specimen, though I am not sure whether this is always visible. The twenty-fourth stamp bears the legend PCSTAGE. (It is not a broken O, but a properly-formed C.)

1 Cent. Forged.

TYPE I.—Lithographed, on medium, smooth, *granité* wove paper, of a very disagreeable magenta tint, with a shade of blue in the red. Each of the four lines, separating the pearl borders from the rest of the stamp, is perfectly continuous, instead of broken; and, in the fifth pearl from the top on the left side, opposite the second I of BRITISH, there is a distinct black dot, besides the shading. The side-lines, to right of BRITISH, and to left of POSTAGE are continuous, instead of broken. The letters IA of GUIANA touch each other, though they are separate in the genuine.

TYPE II. **First Forgery.**—Type-set; paper very like the genuine, but thinner. The oval in the left bottom corner points downwards to the right, instead of upwards towards the centre of the stamp, and all the ovals down the right side point *downwards* to the left. This is a very easy test.

TYPE II. **Second Forgery.**—Type-set, on rather thin, dull rose wove paper. The oval in the left bottom corner points upwards to the left, and the fifth oval down the right side, by the ST of POSTAGE, is quite a different pattern from the rest.

TYPE II. **Third Forgery.**—Lithographed, on the magenta, *granité* wove paper before described. This is imitated from the seventh stamp on the sheet (first stamp in the second row) which has the second oval from the top, down the left side, pointing down to the left, instead of to the right. The upright lines to right of BRITISH and to left of POSTAGE are continuous, instead of broken; and the one to right of BRITISH, if prolonged downwards, would pass midway between the ON of ONE. instead of cutting deeply into the O, as it does in this particular type of the genuine. The O of POSTAGE is narrow and oval, instead of being wide and almost circular.

TYPE II. **Fourth Forgery.**—Typographed, on dull rose wove paper, rather thin, with coarse grain. The ovals at the top of the stamp are placed unevenly, and the two above the UIA of GUIANA are much closer together than those to the left of them. This forgery resembles the genuine, more than any of the others hitherto described.

TYPE III. **Forged.**—Lithographed, on the *granité*, magenta wove paper already mentioned. The lines to right of BRITISH and left of POSTAGE are continuous, instead of broken. The former, if prolonged downwards, would cut deeply into the O of ONE. The inner stalk of the bunch of grapes, at the top left corner of the stamp, is joined to the stalk of the bunch to right of it. The A and N of GUIANA are joined at the bottom. This forgery is imitated from the twenty-second stamp on the sheet, *i.e.*, the first stamp of Type III.

1 Cent. Bogus.

(*i.e.*, no genuine 1 cent of these types.)

Type IV.—Lithographed, on *granité*, magenta wove paper.

Type V.—Lithographed, on *granité*, magenta wove paper.

Type VI.—(1) Type-set, on fairly stout, rough, pale, dull rose paper.
„ (2) Lithographed, on *granité*, magenta wove paper.

POSTMARKS.

Genuine.—54.

Type I. **Forged.**—Uncancelled. Also 22.

Type II. **First Forgery.**—Something like 30, with AO in the centre.

Second Forgery.—Ditto.

Third Forgery.—Uncancelled.

Fourth Forgery.—Same as the first and second forgeries.

Type III. **Forged.**—Uncancelled.

Besides these I have notes of various forged cancellations, but do not remember which particular counterfeits bore them. They include 22, 54, 57 (but circular), 98, 100; also a *very* small oblong of oblique bars, that just fills up the width, and rather more than the length, of the central square. Also a pen-stroke. Also a large "4," like a surcharge.

The genuine stamps are initialled, as before stated. Almost all the forgeries have "nor bor" in two lines, written on them, but I have also seen "E. Lew," "B.M.," "C.H.," etc.

Same Issue. 2 Cents, black on yellow.

It will be noted in the sketches of the three entire sheets, that the types of the 2 c. are in the same order as in the 1 c. The fact is that the *sheet is the same*, only the value being altered. Thus all the peculiarities of the various stamps of 1 c. (except the value) will be found on the corresponding stamps of 2 c., as, for instance, the spelling PCSTAGE of the last stamp on the sheet. Besides these, the 2 c. has its own special varieties: No. 13 has TWC; 16 has an italic T in CEN*T*S; 18 has an italic T in *T*WO.

Genuine.

Type-set; stamps exactly the same as the genuine 1 cent, with value altered; paper, rouletting, etc., as before. I need not repeat the tests, as, except for the alterations in value, the tests given for the 1 cent will suffice.

2 Cents. Forged.

Type I.—Lithographed, on medium to thin, smooth, primrose-yellow wove paper, with a grain like that of our own old green ½d. newsbands of 1870. The design is exactly like that of the forgery of Type I. of the 1 cent, with value altered.

Type II. **First Forgery.**—Type-set, on rather rough, somewhat orange-yellow, medium wove paper. The oval in the left bottom corner is like the genuine. My specimen is not very distinct, but, as far as I can make out, the two ovals above IA in GUIANA touch each other. All the ovals down the right side point downwards to the left, as in the first forgery of the 1 cent of this type.

Type II. **Second Forgery.**—Type-set, on fairly stout yellow wove paper. The oval in the left bottom corner points downwards to the right.

Type II. **Third Forgery.**—Type-set, paper rather harder than the last. This is almost exactly the same as the second forgery, but there is a stop after GUIANA.

Type II. **Fourth Forgery.**—Type-set, on yellow wove paper, with coarse graining. The oval in the left bottom corner points downwards to the right, and all the ovals down the right side point downwards to the left.

Type III. **Forged.**—Lithographed, on bright yellow wove paper. This is exactly the same as the forgery of Type III., of the 1 cent, with value altered.

2 Cents. Bogus.

(*i.e.*, no genuine 2 cents of these types.)

Type IV.—Lithographed, on thin, primrose-yellow wove paper, grained as before. No interior lines.

Type V.—Lithographed; paper as above.

Type VI.—(1) Type-set, on pale yellow wove paper, *very* coarsely grained. The corner-ornaments are rosettes, of eight circles surrounding a central circle.

Type VI.—(2) Lithographed, on thin, yellow wove paper, grained as in our old green ½d. newsbands. There are no interior lines.

Bogus Types.—(1) Type-set, on medium, hard, very pale sulphur-yellow wove paper, with a mottled grain. There is no type at all like this. The border is composed of curly ornaments, and is *surrounded by a frame* of a thin, inner line and a very thick, outer line. The frame makes the stamp much larger than any of the originals, forgeries, or bogus stamps hitherto described.

(2) Lithographed, on yellow wove paper, like that of the forgery of Type I. of the 2 c. The pattern of the frame is peculiar, consisting of interlacing semicircles, with little hearts and little balls, alternately. This is, of course, quite an imaginary type, intended for the "hook-and-eye" type of the 4 c.

POSTMARKS.

Genuine.—As in the 1 cent.

Type I. **Forged.**—Uncancelled. Also pen-marked. Also a very large 4, like a surcharge.

Type II. **First Forgery.**—Similar to 30, with AO in centre.

Type II. **Second Forgery.**—Ditto.

Type II. **Third Forgery.**—Ditto.

Type II. **Fourth Forgery.**—Ditto.

Type III. **Forged.**—Uncancelled.

Most of the forgeries have "$\frac{\text{nor}}{\text{bor}}$" written in the centre, in red pencil, or else some initials, generally unreadable.

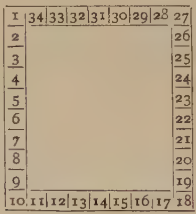
Same Issue; 4 Cents, black on blue.

Genuine.

These are type-set, like the genuine 1 and 2 cents, on blue wove paper, rouletted.

Type IV.—Of the eight stamps of this type, there are only two (those at the end of the second row on the sheet) which have the four interior lines of the frame; and, in each of them, the two side-lines (to the right of BRITISH, and to the left of POSTAGE) are both broken into four separate pieces. In each of the said two stamps, also, the top line is broken under the first A of GUIANA, and the bottom line is broken above the C of CENTS. On all the eight varieties, the top of the G of GUIANA comes down so as almost to touch the cross-bar to the tail; the tail of the R of BRITISH curls up; and the S of that word is no taller than the letters each side of it. None of the letters of the various inscriptions touch each other anywhere. Of the six varieties without the interior lines, four show the U of FOUR higher than the rest of the letters; the fifth has the S of CENTS too high, and the sixth has the U of GUIANA much higher than the I, which looks very like a "1."

TYPE V.—Each of the side-lines is broken into four pieces. If the right-hand one were prolonged downwards, it would pass more or less to the *left* of the perpendicular thick stroke of the T of CENTS. The tail of the R of FOUR curls up, in all the varieties but one; and this latter variety has the U of GUIANA a good deal taller than the I, which is a distinct "1." No two of the ten stamps of this type are exactly alike as to the border, as the "hooks" have their heads upwards, downwards, to right and to left, in all sorts of combinations. Our illustration of this type, for instance, is copied from the fourth stamp in the top row. Perhaps I had better give the varieties. The following sketch is numbered, as a key to the 34 ornaments of the frame, to avoid unnecessary repetition.



First stamp.—Ornaments 1 to 8 face to right; 9, to left; 10, down; 11, up; 12 to 14, down; 15, to left; 16, up; 17, right; 18, down; 19 to 27, to left; 28 to 34, down.

Second stamp.—1, down; 2 to 10, right; 11 to 18, up; 19 to 27, left; 28 to 34, down.

Third stamp.—1 to 10 right; 11 to 17, down; 18 to 27, left; 28 to 34, down.

Fourth stamp.—1 to 9, right; 10, down; 11, left; 12 to 16, down; 17, right; 18 to 27, left; 28 to 34, down.

Fifth stamp.—1 to 8, right; 9, down; 10 to 18, right; 19 to 27, left; 28 to 34, down.

Sixth stamp.—1 to 3, right; 4, a different pattern; 5 to 10, right; 11 to 17, up; 18 to 27, left; 28 to 34, down.

Seventh stamp.—1 to 7, right; 8, down; 9, 10, right; 11 to 18, up; 19 to 27, left; 28 to 34, down.

Eighth stamp.—1 to 9, right; 10 to 18, up; 19 to 27, left; 28, different pattern; 29 to 34, down.

Ninth stamp.—1 to 9, right; 10 to 17, up; 18 to 26, left; 27 to 34, down.

Tenth stamp.—1, down; 2 to 10, right; 11 to 18, up; 19 to 26, left: 27 to 34, down.

TYPE VI.—This has no interior lines in any one of the six varieties. The little ornaments that I have called "trefoils" are all separate from each other, and the four corner ones are exactly like all the rest, and *not* like those in our illustration. The tail of the R of FOUR curls up, as before.

The illustration shows each of the ornaments composed of a triplet of balls, with a dot in two out of each triplet, and each triplet joined to the next by a semicircular line; but, as a matter of fact, each "trefoil" is really a ball, resting on two spiral curls, and they do not join each other. Taking the numbers as in the key-sketch above, they are:—

Thirteenth stamp.—1 to 10, left; 11 to 14, down; 15, this is a bunch of grapes, as in Type III. of the 1 c. and 2 c.; 16, 17, down; 18 to 27, right; 28 to 34, up.

Fourteenth stamp.—1 to 9, left; 10 to 16, down; 17, right; 18 to 27, right; 28 to 34, up.

Fifteenth stamp.—1 to 10, left; 11 to 17, down; 18 to 27, right; 28 to 34, up.

Sixteenth stamp.—Same as fifteenth.

Seventeenth stamp.—1 to 11, left; 12 to 17, down; 18 to 27, right; 28 to 34, up.

Eighteenth stamp.—1 to 10, left; 11 to 18, down; 19 to 27, right; 28 to 34, up.

Four Cents. Forged.

TYPE IV. **Forged.**—Lithographed, on thin, dull blue and greenish-blue wove paper, with a coarse and regular grain, like that of our old newsbands. There are no interior lines. The top of the G of GUIANA does not go anywhere near the cross-bar. The tail of the R of BRITISH goes straight out to the right, and joins the foot-stroke to the I; the S is distinctly taller than the letters each side of it. The letters AN of GUIANA touch each other at the bottom. The U of FOUR is no higher than the O; the S of CENTS is not too high; the U of GUIANA is not too high; and the I of that word is not like a "1."

TYPE V. **Forged.**—Lithographed; paper and colour exactly the same as in the forgery of Type IV. Each of the side-lines is in one unbroken piece. If the right-hand one were prolonged downwards, it would pass a shade to the *right* of the perpendicular stroke of the T of CENTS. The tail of the R of FOUR hangs slightly lower than the perpendicular stroke, and does not curl up. The U of GUIANA is not too high; and the I does not look in the least like a "1." The border, in this forgery, is very poorly imitated, and not at all like our illustration, which is a fair copy. It is the pattern (already mentioned among the bogus 2 cents) of interlacing semicircles, with alternate balls and hearts.

TYPE VI. **First Forgery.**—Lithographed, on dull blue, also dull green wove paper, with graining as before. The ornaments are really trefoils, with two balls out of each triplet dotted, and the corner-ones (1, 10, 18, and 27) made into clumsy quatrefoils, just like the illustration of this type, which is incorrect. The trefoils are all joined together by the curved lines issuing from each. The tail of the R of FOUR goes to the right, in a straight line. The ornaments are: 1, quatrefoil; 2 to 9, left; 10, quatrefoil; 11 to 17, down; 18, quatrefoil; 19 to 26, right; 27, quatrefoil; 28 to 34, up.

TYPE VI. **Second Forgery.**—Lithographed, on dull, grey-blue wove paper, grained as before. The trefoils are the same shape as in the first forgery, but larger, and without dots in them. They are separate from each other in this counterfeit. An easy test is that the stamps have the four interior lines, which are absent in this type of the genuine, and the corner-ornaments (1, 10, 18, and 27) resemble some of the old-fashioned circular brooches, which had a central circular stone, surrounded by eight smaller ones. The tail of the R of BRITISH does not curl up. The ornaments are: 1, brooch or rosette; 2 to 9, left; 10, brooch; 11 to 17, down; 18, brooch; 19 to 26, right; 27, brooch; 28 to 34, up. This description really covers two different forgeries, but will suffice to detect either of them.

TYPE VI. **Third Forgery.**—Typographed, on deep blue wove paper, grained as before. This also has the interior lines, which the genuine has not. The ornaments are separate, as in the genuine, but they are trefoils, as in the other forgeries, and have no dots. The corner-ornaments are brooches or rosettes, as in the second forgery, but not so large, and without the little rays or points which proceed from the brooch in that counterfeit. A further description is unnecessary. The plan of the ornaments is the same as in the second forgery.

4 Cents. Bogus.

(*i.e.*, no genuine 4 c. of these types.)

TYPE I.—(1) Lithographed, on pale greyish-blue, also on greenish wove paper, grained as before. This is merely the first forgery of the 1 cent, with altered value, and on different paper.

TYPE II.—(1) Type-set, on deep blue wove paper, grained as before. This is the second forgery of Type II. of the 1 cent, with altered value.

TYPE II.—(2) Type-set, on deep blue wove paper, similar to last. This is like the second forgery of Type II. of the 2 cents, with the necessary alteration of value.

TYPE II.—(3) Lithographed, on pale grey-blue wove paper. This is the third forgery of Type II. of the 1 cent, with altered value.

TYPE III.—Lithographed, on pale grey-blue wove paper. This is the forgery of Type III. of the 1 cent, with value altered.

POSTMARKS.

Genuine.—As before.

TYPE IV. **Forged.**—Uncancelled. Also a pen-and-ink flourish.

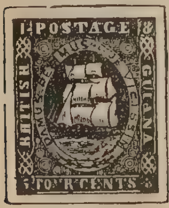
TYPE V. **Forged.**—22. Also a large 4, like a surcharge.

TYPE VI. **First Forgery.**—Uncancelled. Also pen-stroke. Also 98.

TYPE VI. **Second Forgery.**—Uncancelled. Also 98.

TYPE VI. **Third Forgery.**—54.

The bogus stamps show any or all of the above cancellations. The countersign on the stamps is usually “nor bor,” as before; it is either written in white ink, or in some ink that has discharged the colour of the paper. I do not think any of the 4 c. forgeries are likely to be at all dangerous, if the reader will bear the types in mind.



Issues of 1853. 1 c., 4 c.

(With and without a white line above the value.)

I have seen no counterfeits of these stamps; but there are reprints of them (as of the 1851 issue), which are perforated, like the reprints of the 1851 issue. The genuine stamps of both issues are unperforated.

Issues of 1860–75.

1860. 1 c. (pink), 2, 4, 8, 12, 24 c. Value far from CENTS (except in the 4 c.); thickish white wove paper; perf. 12.

1862. 1 c., brown-red, brown, deep brown. Paper varying; perf. 12.

1862–3. 1 c. (black), 2, 4, 8, 12, 24 c.; thinner paper; perf. 12, 12½, and 13.

1863. 1, 2, 4, 8, 12 c. Value close to CENTS; perf. 12, 12½, and 13.

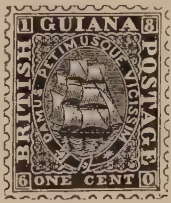
1867. 1, 2, 4, 8, 12 c. Value close to CENTS; perf. 10.

1869. 12 c. Value far from CENTS; perf. 10.

1875. 1, 2, 4, 8, 12 c. Value close to CENTS; perf. 15.

Genuine.

Engraved, in *épargne;* paper, perforation, and type as above. The motto in the oval band is DAMUS PETIMUSQUE VICISSIM. The outer line of the whole stamp is very close to the frame. The O in the right bottom corner is cut off somewhat squarely at the top. The tail of the R of BRITISH turns up, so as to point distinctly above the foot of the following I. The 1 in the left top corner of the stamp is exactly in the centre of its containing-square. The whole length of the S of DAMUS is about equal in thickness. The V-shaped centre of the M of PETIMUSQUE is cut off square at the bottom; and the tail of the Q shows quite as much inside as outside the body of the letter. At the bottom of the oval garter there is a small, shield-shaped piece, which folds over obliquely, just above the C of CENT or CENTS; in it there is an irregular, white, eight-pointed star, and inside this star there is a dark *circle*, with a dark dot in the centre of it. The tops of the masts are extremely faint, so as to be almost invisible. The highest point of the left-hand (mizen) mast only reaches as high as the level of the *centre* of the highest (main-top-mast) sail of the middle (main) mast; and the highest point of the right-hand (fore) mast is not nearly tall enough to touch the outline of the oval above it. The buckle of the garter is no wider than the garter itself.



First Forgery.

I have only the 2 c., with value close to CENTS. This is a *most excellent* forgery, and might deceive anybody. Finely lithographed, in a very red shade of orange, on *very* thick, *very* hard, white wove paper, unperforated. The top of the O in the right bottom corner is not at all square. The tail of the R of BRITISH is quite flat at the bottom, and points directly level with the foot of the following I. The 1 in the left top corner is slightly to the left of the centre of the containing-square. The top and bottom of the S of DAMUS are distinctly thinner than the main body of the letter. The V-shaped centre of the M of PETIMUSQUE is sharp at the point; and the tail of the Q does not show at all in the hollow of the letter, though *outside* it is more prominent than in the genuine. The little dark ring, containing a dot, in the white star over the C of CENTS is *oval*, instead of circular. The tops of the masts are quite easy to see; the right-hand one (like the middle one) touches the top outline of the containing-oval; and the left-hand one reaches up *almost* to the level of the *top* of the highest sail on the middle mast. The buckle of the garter is wider than the garter itself, and trespasses over the outline of the garter, both outside and inside the oval. The complicated, spider's-web lines in the spandrels are not exactly like those of the genuine; but there is no possibility of describing the differences without diagrams. The lack of perforation and the extremely stout paper are the readiest tests for this forgery.

Second Forgery.

Lithographed, on medium to stout, white wove paper; pin-perf. 12½. The inscription on the oval band is "DAMUS RETIMUSOUE VICISSIM." This mistake of RETIMUSOUE instead of PETIMUSQUE renders this forgery easy of detection. The outer line round the stamp is at some distance from the frame; there being almost the width of the 1 in the left top corner between the line and the frame. The 0 in the right bottom corner is oval. The tail of the R of BRITISH points straight to the foot of the following I. The 1 in the left top corner is a great deal too far to the right of its containing-square. The little dark ring in the shield-shaped part of the garter, over the C of CENT or CENTS, is irregular in shape, and thickest on the right side.

Third Forgery.

Lithographed, on medium, white wove paper, badly pin-perf. to some uncountable gauge. The outer line of the stamp is too far from the frame. The 0 in the right bottom corner is rather irregular in outline. The tail of the R of BRITISH points straight to the foot of the following I. The 1 in the left top corner is far to the left of the centre of the containing-square. The tail of the Q of PETIMUSQUE is *very* oblique, pointing to the right, instead of almost straight down. The middle mast does not touch the top of the oval; and the other masts are even shorter than those of the genuine. The right-hand mast, if prolonged upwards, would pass clear between SQ of PETIMUSQUE; though, in the genuine, it would cut into the S. The pairs of wavy, parallel, vertical lines in the spandrels are *much* too prominent in this forgery; striking the eye at once. In the genuine, they have to be looked for.

Fourth Forgery.

Of this I have only the 1 cent, in *green* (!). It is extremely poor, and not likely to deceive. Badly lithographed, in *green*, on thinnish, hard, yellowish-white wove paper, unperforated. The tail of the R of BRITISH seems to point *downwards*. The Q of PETIMUSQUE is a distinct O. The little coloured ring in the star over the C of CENT is oval, and has no dot in its centre. The top of the central mast does not touch the outline of the oval above it, and the tops of the other masts are invisible. The ship is very queerly rigged; the upper sail of the left-hand mast is put on obliquely, and the triangular sail (jib) near the SS of VICISSIM is shapeless, instead of being a neat, long triangle. The top of the G of POSTAGE is broken off, and the E is a mere blotch. I cannot give further details, as the stamp is so very badly printed.

Fifth Forgery.

Very blotchily lithographed, on thinnish, very white wove paper, nicely perforated 12½. The A of DAMUS has no cross-bar; the Q of PETIMUSQUE has only the very slightest indication of a tail, and the M of VICISSIM is much blotched. The bottom of the tail of the R of BRITISH points above the foot of the following I, as in the genuine; but it is *cut off* obliquely, instead of being rounded off. The top and bottom of the S of

DAMUS are much thinner than the body of the letter. In the shield-shaped part of the garter, over the C of CENT or CENTS, there are merely three small white dots, where the eight-pointed white star, containing a dark ring ought to be. The background of the central oval is solid (or nearly so); whereas, in the genuine, it is formed by horizontal lines. The tops of the masts are, of course, quite invisible on the solid background; and the hull of the vessel is also quite undistinguishable from the background. The lettering of the Latin motto is very ragged, compared with the neat block type of the genuine.

POSTMARKS.

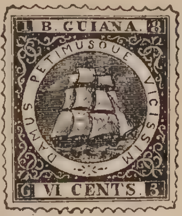
Genuine.—1, 2, 19, 29, 54, 57.
First Forgery.—57.
Second Forgery.—29.
Third Forgery.—98.
Fourth Forgery.—Uncancelled.
Fifth Forgery.—29.

NOTE.—There is a 12 c. of the 1869 type, which is surcharged with a large "5 c." in red. This is figured and catalogued as "5d."; but it is a "c." not a "d." I do not know anything about the reason for the surcharge, or whether it is genuine or bogus.

Issues of 1863-75. 6, 24, 48 Cents.

1863. White wove paper, rather thin; perf. 12; 24 cents.
1863. Perf. 12½, 13; 6, 24, 48 cents.
1867. Same paper; perf. 10; 6, 24, 48 cents.
1875. Same paper; perf. 15; 6, 24 cents.

Genuine.


B. GUIANA.
PETIMUSQUE VICISSIM DAMUS
VI CENTS.

Engraved in *épargne;* paper and perforation as above. In the central circle, the fine, horizontal lines of the sky give place to two small, white clouds, to left of the ship, near the P of PETIMUSQUE, one large white cloud above the ship, and one small one to right of it, near the V of VICISSIM. The boom of the lowest sail of the left-hand mast (mizen) extends horizontally, considerably to the left of the ship, and, if prolonged, would cut off about one-third of the M of DAMUS. The left-hand mast, if prolonged upwards, would graze the left top corner of the first U of PETIMUSQUE; the central mast, prolonged, would pass centrally between the U and S of that word; and the right-hand mast, prolonged, would cut through the Q, rather to the right of its centre. The hull of the vessel has a light, horizontal streak near the gunwale. The sea is (roughly) divided into three horizontal portions; white near the vessel, then dark in the centre, then white again, near the bottom of the circle. The dots, comprising the eight-pointed star-ornament at the base of the inscribed circle, are all more or less wedge-shaped, except the three central ones; and there is a distinct dot outside each of the long, horizontal arms. There is a stop after GUIANA, and one after CENTS, in all the values. There is an ornament just like a white V, in the left upper spandrel, below the 1; and a similar, but inverted V, in the right lower spandrel, just above the 3. There is a small round white dot in the solid part, above the first U, and a similar one above the Q of PETIMUSQUE.

First Forgery.

Lithographed, on very thin, very white wove paper, badly pin-perf. 13½. The horizontal lines of the sky are coarse, and not all at equal distances apart. There is no cloud near the V of VICISSIM. The mizen-boom seems to slope downwards to the left. The left-hand mast has no visible top; the middle mast, if prolonged, would pass through the first stroke of the U, and the right-hand mast, if prolonged, would cut almost through the centre of the S of PETIMUSQUE. The sea is white near the ship, but the rest is almost all dark. The strokes forming the star-ornament, above the C of CENTS, are chiefly clumsy oblongs; and the two side ones are very strongly V-shaped. The stop after CENTS is very faint. The V in the spandrel in the left top corner is part of the floral scroll-work, and is not under the 1, but midway in the space between the 1 and the B. I have not been able to make out the inverted V above the 3 in the right lower corner; but my copy is postmarked there, so possibly there may be one. There is a *very* large white dot above the M of PETIMUS, and the other dot (which is above the S) is joined to the scroll-work to right of it. The last I of VICISSIM is a J. This latter fact points to a German origin for this first forgery; as the Germans have a way of putting J for I in Latin characters. In the sign-boards over the shops, for instance, one may commonly see such words as JSRAEL, DESTJLLATJON, etc.

Second Forgery.

Nicely lithographed, on medium, very white wove paper, fairly pin-perf. 13½. There are two *very* tiny clouds above the ship, instead of one large one. The boom of the lowest left-hand sail does not extend beyond the stern of the vessel. The tops of the masts are like the genuine. There is no light streak along the gunwale of the ship. The sea is uniformly composed of white, curly marks on a solid, dark background. The ornament above the C of CENTS is *very* different from the genuine. It is composed of three oval dots, placed in a perpendicular row, all touching, with a V on its side, each side of the centre dot, and a coloured flaw to left of the left-hand V. There is a V-shaped curl (but not an independent V) in the scroll, under the 1 in the left top corner, and no V above the 3 in the right bottom corner. There is a white dot above the Q of PETIMUSQUE, but none above the first U of that word.

Third Forgery.

Lithographed, on thin, greyish-white wove paper, perf. 13. Though very blotchy, the details of this forgery are extremely correct. The whole of the sky is mottled all over with white clouds. The point of the left-hand mast is not visible; and that of the central mast, prolonged, would not pass centrally between the US of PETIMUSQUE, but near to the S. I cannot make out any stop after GUIANA, and the stop after CENTS is very faint.

Fourth Forgery.

Very nicely lithographed, on medium, greyish-white wove paper, perf. 12. This is dangerous. The boom of the left lowest sail points above (instead of below) the middle of the M of DAMUS; and there is a white streak below the boom, and parallel with it, running to the edge of the circle, and caused by one of the lines of the background being omitted. The top of the left-hand mast, if prolonged, would cut deeply into the first U of PETIMUSQUE; and the central mast, if prolonged, would pass nearer to the U than to the S. There is a *very* strong white streak along the gunwale of the vessel, and the heads of the three sailors, visible in the genuine, near the bows, cannot be made out. There is a *very tiny* stop after GUIANA, and a large, shapeless one, after CENTS. The V under the 1 in the left top corner forms a part of the scroll-work; and there is no inverted V above the 3 in the right bottom corner. There is a *large* white dot above the beginning of the first U of PETIMUSQUE, and another above the beginning of the second U. There is no stop after VICISSIM.

Fifth Forgery.

Coarsely lithographed, on thick, very rough, yellowish-white wove paper, badly perf. 12. The horizontal lines of the sky are coarse, and far apart, and there are no clouds at all. There is no boom to the left lowest sail, and the point of the sail curls rather downwards. The left-hand mast, prolonged, would pass almost centrally through the first U of PETIMUSQUE; the central mast would cut into the S; and the right-hand mast would pass centrally between the letters QU of that word. Nearly the whole of the sea is solid, dark colour, and there are no large waves. There are no dots to right and left of the horizontal parts of the ornament over the C of CENTS. There is no stop after GUIANA or CENTS. The curly ornaments in the spandrels are *very* thin, and there is no V below the 1 or above the 3. There is no white dot above the first U of PETIMUSQUE, and none above the Q, though there is a sort of comma, laid on its side, above the second U. The bowsprit, in this forgery, has no dolphin-striker. The date-figures in the corners are *very* thin.

POSTMARKS.

Genuine.—1, 2, 54, 57, 64.
First Forgery.—51.
Second Forgery.—1.
Third Forgery.—57.
Fourth Forgery.—Uncancelled.
Fifth Forgery.—6 (without numerals).

OFFICIAL STAMPS.

These are the ordinary stamps of 1867 and of 1876, surcharged OFFICIAL. In the measurements given below, I have taken the distance between the left-hand edge of the first F of OFFICIAL, and the right-hand end of the projecting, horizontal limb of the L. In this way, the measures can be taken very exactly, which would not be the case if I had tried to measure from the outside of the O.

Issue of 1875; 2, 8, 12, 24 Cents.

These are the 1866–75 stamps, surcharged in black. There is a 1 cent, surcharged in a larger type in red, but I have seen no forgery of this.

Genuine.

I only have the 2 c. from which to describe, and my specimens are all perf. 10. There appear to be two types of surcharge; Type I measures *very nearly* 12 mm. from F to L, and the bottom of the L is 1¼ mm. long. In Type II. it is fully 12 mm. from F to L, and the bottom of the L is 1½ mm. long. The O in Type II. is slightly sloping to the left. The blank centre of the O is 1 mm. across, in its widest part. The C opens almost 1 mm. wide. From the top of the A to the bottom of its cross-bar is 1¾ mm. If the said cross-bar were prolonged to the left, the upper edge of it could go into the opening of the C. The height of the surcharge is 2¼ mm.

First Forgery.

Of this I have only the 4 cents, perf. 10. This, of course, is bogus, as there is no 4 c. official of this type; but I describe the surcharge, as it will probably be found on other values. It is nicely printed, and looks better than the genuine. The F—L measurement is the same as the first type of the genuine; *i.e.*, *very* nearly 12 mm., and the bottom of the L is 1¼ mm. long, also like Type I. Almost the only difference is that the height of the surcharge is fully 2½ mm., instead of 2¼ mm.

Second Forgery.

Of this I have only the 12 cents, perf. 15. The distance F—L is 13 mm., and the bottom of the L is 1½ mm. long. The blank centre of the O is less than 1 mm. across, in the widest part; the ends of the C are cut off horizontally, instead of obliquely, and the opening is hardly 1 mm. wide. The A is crossed far too low down, so that the distance from the top of the A to the bottom edge of the cross-bar is slightly more than 2 mm., instead of 1¾ mm. If the said cross-bar were prolonged to the left, no part of it would go into the opening of the C. The height of the surcharge is fully 2½ mm.

Third Forgery.

Of this I have only the 8 cents, perf. 15. The distance F—L is nearly 13¾ mm., and the bottom of the L is 1¾ mm. long. The O is very narrow, compared with the genuine, and the width of the blank centre is about ¾ mm. only. The two ends of the C are very close together, being scarcely ½ mm. apart; the top end is cut off obliquely, but the bottom end is cut off square. The distance from the top of the A to the bottom edge of its cross-bar is 2¼ mm., and the whole of the cross-bar, if prolonged to the left, would go below the opening in the C. The height of the surcharge is 2¾ mm.

Issue of 1877; 1, 2, 4, 6, 8 Cents.

These are the De la Rue stamps of 1876, wmk. CC; and any official stamps with CA watermark may be put aside as forged, without further examination.

Genuine.

The watermark, as I have already said, is CC. The surcharge is better done than in the issue just described; it is 2½ mm. high, and the distance F—L is 13¼ mm. The centre of the O is nearly 1 mm. across. The ends of the C are cut off somewhat obliquely, and the opening between them is about ¾ mm. From the top of the A to the bottom of its cross-bar, the distance is 2 mm. If prolonged to the left, the whole width of the cross-bar would be below the opening of the C. The bottom of the L is 1½ mm. long.

First Forgery.

Of this I have the 1 c. and 2 c., with CA watermark. The surcharge is not so clear as the genuine; it is 2½ mm. high, like the genuine, but the distance F—L is only 12 mm., instead of 13¼. The top of the O is quite flat, as though a piece had been cut off it, and the blank centre is slightly over 1 mm. across. From the top of the A to the bottom edge of its cross-bar, the distance is 2¼ mm. The bottom of the L is very little more than 1 mm. long.

Second Forgery.

Of this I have only the 2 cents, CA. The surcharge is very clearly printed; it is, however, only 2¼ mm. high, and the distance F—L is 13 mm. The O is too round, and it is much thinner at the top and bottom than at the sides, though the genuine is a block letter, equally thick all round. The ends of the C are cut off square, and are extremely close together, hardly ½ mm. apart. It is hardly a block letter, as the back is thicker than the rest. From the top of the A to the bottom edge of its cross-bar the distance is only 1¾ mm. The bottom of the L is nearly 1¾ mm. long.

Third Forgery.

Of this I have only the 2 cents, CA. The surcharge is nicely printed; it is 2½ mm. high, and the distance F—L is 13¼ mm., like the genuine The O is thicker at the sides than at the top and bottom, and the blank centre is only ½ mm. across. The ends of the C are cut off square, and they are less than ½ mm. apart. From the top of the A to the bottom edge of its cross-bar, the distance is 1¾ mm. The bottom of the L is 1½ mm. long, like the genuine. One peculiarity of this forgery is that the bottom ends of the FFI are slightly splayed out.

Fourth Forgery.

Of this I have only the 4 cents, CA. The surcharge is badly done, the C being decidedly below the level of the other letters. It is 2½ mm. high, and the distance F—L is 13½ mm. The O is thin and narrow, and the blank centre is only ½ mm. across. The bottom end of the C is cut off square, and the top end is slightly rounded; they are ½ mm. apart. From the top of the A to the bottom of the cross-bar, the distance is only 1½ mm. If prolonged to the left, the whole width of the cross-bar would go into the opening of the C. The bottom of the L is rather more than 1½ mm. long. In this forgery, the central tongue of the second F is as long as the top limb of the letter, but the first F is like the genuine and the other forgeries. The first I is much thinner than the second.

Fifth Forgery.

This is bogus. I have only the 1 cent, CA. A few words concerning this will be sufficient. The surcharge is very irregular, and is struck obliquely, from the left bottom to the right top corner. It is 3 mm. high, and the distance F—L is 16½ mm. The C is high above the level of the other letters.

BOGUS OFFICIAL.

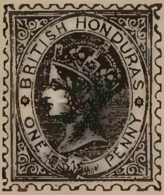
I have the 24 cents, of the large, 1867 issue, perf. 10, with surcharge 2½ mm. high, and distance F—L 11½ mm. These large stamps were not employed as officials, so the surcharge is altogether bogus.

CHEMICAL CHANGELINGS.

Of the ordinary De la Rue issue of 1876, I have the 48 cents, changed from its normal red-brown to the exact drab shade of the 96 c. This will probably be offered as a genuine error. I have also the 2 cents, 1882, CA, changed to very nearly the drab of the 96 cents of 1876.

BRITISH HONDURAS.

Issue of 1866. 1d., 6d., 1s. No wmk.; perf. 14.
Issue of 1872-79. 1d., 3d., 6d., 1s. Wmk. Crown and CC; perf. 12½ and 14.
Issue of 1882. 1d., blue. Wmk. Crown and CA; perf. 14.
Issue of 1884. 1d., carmine. Wmk. Crown and CA; perf. 14.



It will be noticed that I have omitted the 4d. on the above list, for, as yet, I have never seen a forgery of it. When the first edition of this work appeared, I had only one set of counterfeits for this country, but several others have come to light since. As the garter is different for each value, I shall have to take the stamps separately.

One Penny. Genuine.

Engraved in *épargne*, on somewhat *glacé*, white wove paper, rather soft, and of medium thickness; watermark and perforation as in the above list. There is an ornamental stop before and after the name; each stop is a sort of eight-petalled flower, with a large and a small petal alternately, and all perfectly distinct from each other. None of the lettering touches the boundary-lines of the garter anywhere. There are three lines of shading to the left of the buckle of the garter, with slight indications of a fourth line, and the tongue of the buckle does not touch any of these three lines. The point of the tongue is not outlined. The hole in the overhanging end of the strap is very close to the little leaf below it, but a good distance from the two curved lines of shading above it. There are eighteen vertical lines of shading, counting from the bottom, on the part of the garter where the two holes are, between the overhanging end and the P of PENNY. The centres of the two holes are almost entirely white. There are fourteen very distinct pearls on the front arch of the crown, and also on the back arch, and three on the short central arch. The ear is tolerably distinct, with a lobe. The hair can be traced almost up to the very front of the forehead, under the crown. There are eighteen transverse lines of shading, going across the neck and front of the throat. There are nine clear lines of shading from the upper eyelid to the top of the forehead; the lowest three are thicker than the others. The centre of the band at the base of the crown is not shaded. The top and bottom limbs of the E of ONE are exactly the same length.

One Penny. Forged.

Lithographed, on common, white wove paper; unwatermarked; perf. 12½, very badly. The eight petals of the two flowers separating the name and value are, as nearly as possible, all alike, badly done, and jumbled together. The letters of the word PENNY all touch the boundary-line below them. There are three lines of shading to the left of the buckle, and the tongue of the buckle touches the inner line. The point of the tongue is outlined. The hole in the overhanging end of the strap touches the curved line above it, but it is not very close to the leaf below it. There are only ten vertical lines of shading on the part of the garter where the two holes are, and two of them are absurdly short. The centre of the right-hand hole is entirely dark, and that of the left-hand one nearly all dark. The pearls on the back arch of the crown are so badly drawn as to be uncountable. There are four pearls on the short, central arch. There seem to be two ears, one behind the other, and without lobes. The hair does not go near the front of the forehead. There are only fifteen transverse lines of shading going across the neck and throat. There seem to be about six lines of shading from the upper eyelid to the top of the forehead, but it is almost impossible to make them out; and one of them forms a distinct eyebrow, which is not the case with the genuine. The centre of the band at the base of the crown has a line of shading all along it, from end to end. The lower limb of the E of ONE is much longer than the upper one.

Threepence. Genuine.

Engraved in *épargne;* paper rather stouter and rougher than that of the one penny; perforation and watermark as above. The ornamental flowers before and after the name have four wedge-shaped petals, and four very fine lines separating them from each other, and with no coloured dot in the centre. None of the lettering touches the boundary-lines of the garter anywhere. There are ten graduated lines of shading to the left of the buckle of the garter, and there is a distinct tongue to the buckle, which touches the first of these lines of shading. The buckle itself is perfectly distinct, with a dark outline. The overhanging end of the garter is shaded by seven horizontal lines. To the right of this end, between it and the P of PENCE, there are nine vertical lines of shading, all touching, or very nearly touching, the outline below them. The hole in the strap has a white centre, and it is about midway between the overhanging end and the P of PENCE. There are fourteen pearls on the back arch of the crown. The ear is as in the One Penny. There are three lines of shading on the forehead, above the eyebrow. There are eighteen lines of shading going across the neck and throat. The line of shading along the centre of the band at the base of the crown can be distinctly traced the whole way across.

Threepence. Forged.

Lithographed, on stout, white wove paper; no watermark; perf. $12\frac{1}{2}$ and 13. The ornamental flowers, before and after the name, are the same as in the forged One Penny. The words THREE PENCE stand on the boundary-line of the garter. There are three lines of shading to the left of where the buckle ought to be, but the buckle itself is not there. The overhanging end of the garter is shaded with two vertical lines and a horizontal blotch. To the right of this end, between it and the P of PENCE, there are nine vertical lines of shading, but the last three to the right are high up, and do not go near the lower outline of the garter. The hole in the strap has a line of shading across it, and it is very much nearer to the overhanging end than to the P of PENCE. There seem to be about ten pearls on the back arch of the crown, but they are almost uncountable. There appear to be two ears, one behind the other, as in the forged One Penny. There are four lines of shading on the forehead above the eyebrow. There are fifteen lines of shading going across the neck and throat. The line of shading in the band at the base of the crown is blotched into the line above it for part of the way across. There is another or second "state" of this forgery, in which the forehead and front of the face are entirely white, the lines of shading having disappeared; it is, however, in other respects, exactly similar to the forgery just described.

Sixpence. Genuine.

Engraved in *épargne;* paper, watermark, and perforation as above. The ornamental flowers, before and after the name, are composed of six petals of equal size and shape, with a tiny ring in the middle, in the centre of a white dot. None of the lettering touches the boundary-lines of the garter anywhere, but the top of the X of SIX very nearly touches the outline above it. There are six lines of shading to the left of the buckle, and the tongue touches the sixth. The buckle is like a D in shape, two of the corners being rounded. The centre of the buckle contains six oblique lines of shading. The overhanging end of the garter has two transverse lines of shading above the hole. There are seventeen lines of shading, of varying lengths, to the right of the overhanging end of the garter, and between it and the P of PENCE; the very short end-lines of this shading very nearly touch the P. The crown is exactly the same as in the One Penny. There are ten lines of shading on the forehead from the upper eyelid, and the lowest three are thicker than the rest. The ear is the same as in the One Penny. The hair can be traced up almost to the front of the forehead. There are, as in the One Penny, eighteen transverse lines of shading across the neck and throat. The centre of the band, at the base of the crown, is not shaded, and this band is no wider at the back than in front.

Sixpence. First Forgery.

Lithographed, on rather stout, unsurfaced, white wove paper; no watermark; perforated 12½. The ornamental flowers, before and after the name, are exactly the same as in the forged One Penny. The letters of SIX PENCE stand on the outline below them, and the X of SIX is not near the outline above it. There are only three lines of shading to the left of the buckle, and the tongue of the buckle goes between the second and third. The upper corners of the buckle are very slightly rounded, though, in the genuine, it is the top and bottom right-hand corners which are rounded; and in this forgery, the buckle is not in the least like a D. The centre of the buckle contains five vertical lines of shading, instead of six very oblique ones. The overhanging end of the garter has two vertical lines of shading, and a transverse blotch at the top. There are about ten lines of shading on the garter, between the overhanging end and the P of PENCE; and the nearest of them is a very long way from the P. The crown is the same as in the forged One Penny. There are only four lines of shading on the forehead, above the eyebrow. The lines are all the same thickness. In some copies there seem to be two ears, one behind the other, as in the forged One Penny, but this is not always visible. The hair does not come near the front of the forehead. There are only fifteen lines across the throat and neck. There is a line of shading, part of the way along the band, at the base of the crown.

Sixpence. Second Forgery.

This is much inferior to the counterfeit just described. Lithographed in pink, on moderately stout, white wove paper; no watermark; unperforated, or perf. 13, very badly. The ornamental flowers, before and after the name, are composed of seven equal-sized petals, with a dark dot in the centre. The S of SIX just touches with its head the outline above it. There are four lines of shading to the left of the buckle, but the tongue of the buckle does not project over the rim. The top right corner of the buckle is very slightly rounded, but the other corners are square. There are seven oblique lines of shading inside the buckle, and they run down from left to right, instead of from right to left. The overhanging end of the garter has one short transverse line of shading at the top, and one line of shading down each side. The hole is very indistinct, and seems to be triple, like a trefoil. There are about sixteen lines of shading in the garter, between the overhanging end and the P of PENCE, and several of them touch the outline below them, though none of them do so in the genuine. There are nine pearls on the front arch of the crown, nine on the back arch, and none at all on the central one. The cross on the crown comes centrally under the N of HONDURAS, but in the genuine it comes exactly between the N and the D. The nose is absurdly hooked. There are only three lines of shading above the eyelid. There is no sign of an ear. The hair ends above the middle of the eyebrow. There are only fourteen lines of shading across the throat and neck. The band at the base of the crown widens out at the back, till it is three times as wide as the front.

Sixpence. Third Forgery.

This is apparently a second and much worse state of the second forgery. Very badly lithographed, in brick-red, and also in green; on medium, very coarsely wove paper, varying from yellowish to absolutely yellow; no watermark; unperforated. Very few details can be made out, as the stamp is so blotched; but the pearls, etc., correspond to the second forgery. There is very little likelihood of anyone being deceived by this abomination.

One Shilling. Genuine.

Engraved in *épargne;* watermark, perforation, etc., as above. The ornamental flowers are composed of four petals, placed in the position of an upright cross, with four tiny lines appearing from the points of intersection. None of the letters touch the boundary-line of the garter anywhere. The upper and lower limbs of the E of ONE are of exactly equal length. There are two lines of shading to the left of the buckle, but the tongue does not touch either of them. The corners of the buckle are perfectly square, and it contains four lines of shading. The overhanging end of the buckle slopes over very much to the left; the slope is nearly as great as that of the N of ONE. The hole is dark, with no shading near it. There are about eight vertical lines of shading on the garter, between the overhanging end and the S of SHILLING, but they are very close together, and difficult to count. There are two holes in this shading. The crown is the same as in the genuine One Penny. There are eight or nine lines of shading on the forehead, from the upper eyelid, and the lowest three are thicker than the others. The ear is the same as in the genuine One Penny. The hair can be traced to the very front of the forehead, under the crown. There are eighteen lines across the front of the neck and throat, the lowest one being very fine. The centre of the band at the base of the crown is not shaded.

One Shilling. First Forgery.

Lithographed, on medium, white wove paper; no watermark; perf. 11½, and also 12½, very badly. The ornamental stops are the same as in the forged One Penny. The second I of BRITISH and the H of HONDURAS very nearly touch the boundary-line below them, and the lower limb of the E of ONE is much longer than the upper one. There are three lines of shading to the left of the buckle, and the tongue of the buckle touches the innermost of the three. All four corners of the buckle are slightly rounded, or rather squared off, and it contains six lines of shading, not including the outlines. The overhanging end of the garter hangs almost straight down, as in the genuine and forged One Penny. The hole in this end of the garter has a white centre, and the shading and the leaf-ornament come close up to it. There are seven lines of shading in the garter, between the overhanging end and the S of SHILLING; there is only one hole to be seen in this shading. The crown is the same as in the forged One Penny. There are three lines of shading on the forehead, above the eyebrow, but those forming the eyebrows, etc., are blotched together into one mass of colour. There seem to be two ears, one behind the other. (By the way this second ear is really a curl of the hair, but it is exactly the same as the real ear.) The hair does not go near the front of the forehead. There are fifteen lines of shading across the throat and neck. The centre of the band at the base of the crown is shaded with a line all across the centre, which is blotched into the upper outline, near the middle.

One Shilling. Second Forgery.

Poorly lithographed, on medium, very yellowish-white wove paper; no watermark; perf. 13. The ornamental stops, before and after the name, are a fair imitation of the genuine, except that one of the little lines is missing in the left-hand flower. There is no shading to the left of the buckle, and the E of ONE comes close up to the buckle. The buckle contains five lines of shading, besides the outlines. The slope of the overhanging end is the same as in the genuine One Shilling. The hole in this overhanging end is light, with two lines of shading proceeding from it. There are about eleven lines of shading on the garter, between the overhanging end and the S of SHILLING, and there is only one hole in this shading. The arches on the crown are the same as in the second forgery of the Sixpence. The orb is too large and white; and the cross on the top of it is represented by a flat thing, with a three-cornered bit snipped out of it. There are two lines, and indications of a third, above the eyebrow; but the eyebrow and the shading to it are all one blotch of colour. There is no ear visible in this forgery. The hair does not go anywhere near the front of the forehead. There are eleven lines across the front of the throat and neck. The band at the base of the crown has a fine line, running from the front, half-way to the back, and another line, on a higher level, running from the back, a quarter of the way to the front. There is a strong outline to the front of the nose in this forgery. This second forgery of the One Shilling, like the second forgery of the Sixpence, shows a thin but distinct outline all round the shading of the central medallion, though the genuine, and all the other forgeries, show no outline. The outline of the garter, under the ISH of BRITISH, is very wavy and irregular.

POSTMARKS.

Genuine.—54, but with the colony number "A O 6" in the centre.

Forged.—1, 4, 5, 42 (the last three without numerals), 101; also a large single circle like 1, but larger; also 54, with blank centre.

BRITISH SOUTH AFRICA.

Bulawayo Provisionals. ½d., 1d., 2d., 3d., 4d., 6d., 1s.

These are the Cape of Good Hope stamps, surcharged "British South Africa Company." It will, of course, be understood that the stamps are genuine, the surcharge only being forged.

Genuine.

The first A of AFRICA and the A of COMPANY open out wide (*i.e.*, they do not look at all squeezed up). The head of the Y is widely open.

The B of BRITISH stands above the space between the OU of SOUTH. The first stroke of the H of BRITISH, the first stroke of the R of AFRICA, and the last stroke of the N of COMPANY, are very nearly in a line with each other. If a line were drawn down through the I of AFRICA, it would graze the right arm of the Y below it, and thus pass well to the left of the full stop. The surcharge is printed in a very "fat" ink, which shows with great distinctness when the stamp is held obliquely to the light. Viewed from the back, the ink penetrates very deeply into the paper. This does not refer to the mere indentation, caused by the pressure of the type, but to actual penetration of the ink into the substance of the paper.

First Forgery.

Each A of the surcharge has a squeezed-up look, being much less widely open than the genuine. The head of the Y is also less widely open than the genuine. The whole surcharge is in slightly thinner type than that of the genuine stamps. The B of BRITISH is like the genuine in this counterfeit, but, if the first stroke of the H of that word were prolonged downwards, it would cut right through the centre of the R of AFRICA, and graze the left arm of the Y of COMPANY. If the I of AFRICA were prolonged downwards, it would *almost* touch the full stop. The said stop is much less prominent than in the genuine. The surcharge is printed in ink of ordinary quality, and is almost invisible, when looked at obliquely. The ink, also, does not penetrate at all deeply into the substance of the paper.

Second Forgery.

I have not seen this, but I am informed by Messrs. Whitfield King that the word BRITISH is printed too far to the right, so that the B is exactly above the T of SOUTH, instead of being above the space between the U and T, which will be an easy test for this forgery.

POSTMARKS.

Genuine.—Generally 1, very large, in violet, evidently by a rubber stamp.

Forged.—I have no cancelled copy.

BRUNSWICK.

I must say that some of the Brunswick stamps have been fairly forged; but, with the exception of the first issue, they can be easily detected by the absence of the post-horn watermark, which is so distinct upon the genuine. The first issue does not bear any watermark, so that the forgeries of that set are far more dangerous than any of the succeeding ones. By the way, it may not be out of place here to mention that some of our younger brethren are occasionally in doubt as to how to tell the 3 silbergroschen of the first issue from the 3 silbergroschen, rose, of 1862. However, there need be no difficulty about this, if it be borne in mind that the early one has no watermark, and is of a dull vermilion colour; whilst the later one is watermarked with the post-horn, and is of a deep rose, almost carmine in hue. The first issue has always been rather rare, as it had only about a year's currency; but all the others are tolerably common. The unused stamps, of the latest issue, so freely offered at much below face-value, are remainders, which were sold to dealers and collectors when the stamps of this State became obsolete. I do not think this latest issue has ever been forged; at all events I have never seen any imitations, and I should think that, as the genuine stamps are so very cheap, it would hardly pay to forge them.

Issue of 1852. 1 Silbergroschen, rose.

Genuine.

Engraved in *épargne*, on thick, white wove paper, unwatermarked, backed with rose-coloured gum. The outer frame of the stamp is composed of two lines, not at all blotched together, the outer one very much thicker than the inner one. The impression is frequently poor; that is to say, the vertical lines in the central oval are often not complete, some of them being only drawn part of the way, or else broken. None of the letters touch each other anywhere. The central oval has its outline formed by two thin lines, part of the way; *i.e.*, from about the end of the tail, over the back, round to about level with the eyes of the horse; all the rest of the outline of the oval is quite solid, formed by the two thin lines being merged into one thick one. The little dark cross on the top of the crown is moderately distinct, and it just touches the inner outline of the oval above it. This cross rests on an oval white orb, which has an oval ring of colour in its centre. On the crown, below the orb, are two ovals, very similar to the orb in all respects. At the base of the crown are four very small white pearls, but these are very difficult to see, as the band forming the base of the crown is generally more or less blotched. The crown touches the mane of the horse. There are 19 vertical lines of shading in the left side of the oval, counting along the top outline as far as the cross; and 17 lines in the right side of the oval, counting from the other side of the cross; or, reckoning 3 lines as hidden by the cross, there would be 37 in all. (There is, at the left-hand end of the oval, in most copies, a portion of another vertical line, joined to the end of the oval, but I do not reckon this.) The piece of ground on which the horse stands does not touch the outline of the oval on either side. Below this piece of ground, between it and the lower outline of the oval, are a number of short, vertical lines of shading, of varying lengths, intended for the lower ends of the long vertical lines spoken of above. There are about 18 of them, but some are mere dots. The seventh, eighth, and ninth of these, counting from the left, break into the outline of the piece of ground above them. The eye, nostril, and mouth of the horse are tolerably distinct; the line forming the front curve of the shoulder is well marked, and there is a long, curved line running up the neck, not parallel with either outline of the neck. The point of the horse's nose comes between the sixth and seventh of the vertical lines, counting from the left; and the front hoof touches the first vertical line. The tail ends between the first and second vertical lines from the right.

First Forgery.

Lithographed, on thick, hard, very white wove paper; white gum. In the word BRAUNSCHWEIG, the letters RA touch each other at the bottom, and WE, and sometimes HWE, touch each other at the top. The letters GR. in the lower label also touch each other at the bottom. There is a thick vertical line at the top of the crown, to represent the cross, but its cross-bar seems to form a part of the orb. The orb on which it rests is circular, with a crescent-shaped line of shading in the centre of it. The middle of the crown does not show the two oval openings. There are five pearls at the base of the crown, four of them being very distinct. There are 20 vertical lines of shading in the left side of the oval, as far as the cross, and 18 similar lines in the right side of the oval. The piece of ground on which the horse stands is joined to the outline of the oval on the right. There are 20 short, vertical lines below the piece of ground, but none of them break through the outline of the said piece of ground. The nostril and mouth of the horse are generally one blotch. The point of its nose touches the seventh vertical line from the left, and the front hoof comes between the first and second vertical lines. The end of the tail touches the first vertical line on the right. The front outline of the neck looks rather ragged, and the line of shading, running up the neck, is very nearly parallel to the front outline of the neck. The tail of the R of GR. runs into the stop after it, though it does not do so in the genuine.

Second Forgery.

I cannot find in my forgery collection any specimen of this counterfeit, and must therefore give the description, as it appears in the second edition of this work.

Lithographed, on thin, rather hard, white wove paper; white gum. On the left side of the stamp, the two lines of the outer frame are both of the same thickness, and on the other three sides also there is very little difference in the thickness of the two lines. Instead of a cross on the crown, there is a little ball, and the orb is round, with a white centre, and no ring in it. Below the orb there is a white, upright oblong, which is not seen in the genuine. The oval openings in the crown are absent, and the pearls at the base of the crown are undecipherable. The crown only just touches the mane of the horse. There are 18 vertical lines on the left side of the oval, as far as the ball, and 15 on the right side of it. The piece of ground on which the horse stands touches the oval on the left side, but not on the right. There are no short vertical lines below this piece of ground, but the lower outline of it is interrupted in the centre, and shows there four tiny, vertical lines, which have no business there. There is no dark line to mark the rounded curve of the shoulder, and no line up the neck. The point of the horse's nose breaks the sixth vertical line from the left, and the front hoof comes between the first and second lines, the first line not coming down to touch the hoof. The tail does not quite touch the first line on the right. This forgery is better executed than the first, though the details are not so correct.

Third Forgery.

Lithographed, in rose, and also in vermilion, on medium, white or yellowish-white wove paper; white gum. The two lines of the frame are rather blotched together at the top, and, all round, there is not sufficient difference between them in thickness. The two outlines of the oval are separate most of the way round, being only merged into one solid line, from below the hind feet of the horse to about level with the knees of the fore-legs. In the word BRAUNSCHWEIG, the letters RA are joined at the bottom, and HWE at the top. The orb on the crown has an oblong, white patch in its centre, and there is no cross on the top of the orb, but merely a very small, dark lump. In the centre of the crown there are two large, distinct white pearls, to represent the oval openings of the genuine. There are four small white pearls at the base of the crown. The crown itself does not touch the horse's mane. As the lump or blotch, intended for the cross, does not touch the outline of the oval above it, the vertical lines of shading in the oval can be counted all the way round, and there are 42 of them. The piece of ground on which the horse stands touches the oval on the right, but not on the left. There are 21 short vertical lines below this piece of ground, but none of them break through the lower outline of the piece of ground. The horse has a distinct, round eye, but there is no mouth or nostril. The bottom of the mane, where it lies on the back of the horse, is a blotchy lump of colour. The point of the nose touches the ninth line from the left. The front hoof touches the third vertical line, and is curved too much inwards. The end of the tail touches the fourth line from the right. It will be seen that this forgery is very different from the genuine.

Fourth Forgery.

This, except that it is too pale, is very like the genuine in general appearance. Lithographed, on medium, white wove paper; white gum The two outlines of the frame are somewhat blotched together at the top. The outline of the central oval is solid, nearly all the way round. The orb is circular, with a white centre, and no oval ring in it. The crown is very light in colour, and its details are not to be deciphered; indeed, it is invisible at a first glance, whereas, in the genuine, it is the darkest object in the oval. It does not touch the horse's mane. There are 18 vertical lines of shading to the left of the cross, and 16 to the right of it. The ground on which the horse stands appears to touch the oval both sides, and the short lines below it are so broken and imperfect that they cannot be counted. I ought to add that this arises from imperfect inking of the stone, so the lines may be all right, as far as I know. The front of the shoulder is formed by a short, oblique line, not curved as the genuine is, and there is no line up the neck. The point of the horse's nose touches the eighth line from the left; the front of the leg (the hoof is curled inwards) touches the third line from the left, and the tail touches the third line from the right.

Fifth Forgery.

Engraved in *épargne* (probably an electrotype), on thick, white wove paper; yellowish-brown gum. The two lines forming the frame are blotched together the whole way round, and, as far as I can make out, the inner line is thicker than the outer one. All the coloured parts of this forgery are deeply sunk into the paper,—far more so than the genuine. In my specimen, the upper outline of the lower scroll, which contains EIN SILB. GR., is broken nearly all the way along; but this is only from absence of ink, as the sunken impression of the die can plainly be seen, though the ink has failed. The outline of the oval is solid all the way round, and, at the bottom, it is evidently composed of one thin line, though in the genuine, and in all the other forgeries, it is, at this part, a thick line, formed by the two thin lines being merged together. As far as I can make out, there are 18 lines to the left of the cross, and 15 to the right of it. There is no line up the neck of the horse. The piece of ground on which he stands touches the oval both sides, and there are no vertical lines below the said piece of ground. I cannot give any further details, as my specimen is so extremely faint.

Same Issue. 2 Sgr., blue.

Genuine.

Paper, engraving, gum, etc., as in the genuine 1 sgr. The outer frame is also the same as in the genuine 1 sgr. The bottoms of the R and A of BRAUNSCHWEIG generally touch each other, but not always. The two outlines of the central oval are merged into one solid line, from about level with the back of the horse, round underneath, to about the tenth line from the left; that is to say, perpendicularly above the eye of the horse. The rest of the outline, as before, is composed of two separate lines. The cross on the crown is the same as before, but the oval ring in the centre of the orb appears to be here only a curved or crescent-shaped line, instead of a complete ring. The base of the crown contains an upright diamond, with a transverse diamond on each side of it. These are fairly distinct. The crown touches the mane of the horse. There are 22 vertical lines of shading on the left side of the oval, as far as the cross, and 18 similar lines from the cross to the right side of the oval; or 43 in all, if we suppose that 3 lines are hidden by the cross. The piece of ground on which the horse stands does not really touch the outline of the oval either side, though it goes very close to it on the right side. Below the piece of ground, between it and the lower outline of the oval, there are 22 very short, vertical lines, some being mere dots, as before. The eye, nostril, and mouth of the horse are moderately distinct; the line forming the curve of the shoulder is thick and heavy, and there is usually a line, running up the neck, which is very nearly parallel with the curve of the back of the neck. The point of the horse's nose comes between the seventh and eighth of the vertical lines, counting from the left. The front hoof comes between the first and second lines, and sometimes it also touches the outline of the oval. The tail ends at the third vertical line from the right. The G of BRAUNSCHWEIG, and the G of GR. are both exactly alike, and the tail of each points downwards, and not forwards.

First Forgery.

Lithographed, on thick, hard, very white wove paper; white gum. This is the same as the first forgery of the 1 sgr., and the tests for that counterfeit apply to this one. The tail of the G of BRAUNSCHWEIG curls forwards, and the tail of the G of GR. is bent forwards at a right angle, so as nearly to touch the R.

Second Forgery.

Poorly lithographed, on thick, hard, yellowish-white wove paper, white gum. The inner line of the frame of the stamp is so very thin that, in some places, it is almost invisible. The R and A of BRAUNSCHWEIG are very distinctly joined together at the bottom. The oval, as far as I can make out, is composed of one single, thin line at the top, two thin lines at the right side, and one thick line at the bottom and left side, being very thick indeed at the bottom. The top of the crown is postmarked in my copy, so that I am unable to tell the shape of the cross; but it does not touch the upper outline of the oval, and the orb appears to be merely a shapeless, white blotch. The crown itself, as far as it is visible beneath the postmark on my specimen, is very dark and shapeless, with a white centre. The cross, as I have said, does not touch the top of the oval, therefore the vertical lines can be counted all the way across from left to right, and there are 35 of them. The piece of ground on which the horse stands touches the oval, very distinctly, both sides. Of the short lines beneath the piece of ground, only about three or four can be seen in my specimen, and they are so exceedingly faint that I could only make them out with the microscope. The eye and nostril of the horse are tolerably distinct, but the mouth is hardly visible. The line forming the inner curve of the shoulder is very short and thick, and there is no line running up the neck; but, *per contra*, there is a short, thick vertical line, with a dot to the left of it, in the neck, just opposite to the point where the outline of the neck joins that of the back. The nose of the horse touches the sixth vertical line from the left. The front hoof touches the first line on the left. I ought to add that there is a blue line, apparently a scratch on the stone, which runs right across the stamp, from above the U of BRAUNSCHWEIG, through the left-hand end of the oval and the Z of ZWEI, to the bottom, and this line covers the place where the first vertical line of the oval ought to be. This long line is, of course, not to be seen in the genuine, or, indeed, in any other counterfeit. The tail ends at the third vertical line from the right.

Third Forgery.

Engraved in *épargne*, on very yellowish-white wove paper, thick and hard, with yellowish gum. The outer line of the frame is irregular in thickness, and, on the right side, there are portions of it that are as thin as the inner line. The inner line is broken at the left lower corner, *i.e.*, the left side and the bottom do not join. The R and A of BRAUNSCHWEIG appear to touch at the bottom. The lettering is all slightly sunk into the paper. The crown is not nearly so dark as in the genuine; it is too indistinct to show details, but the base is evidently a plain white band. It does not touch the mane of the horse. There are 18 vertical lines to the left of the cross, and 16 to right of it. The piece of ground on which the horse stands appears to touch the outline of the containing-oval at both ends, and the horse's left heel touches the outline of the oval, though it does not do so in the genuine. The central oval is one solid line all the way round. There are about 17 short vertical lines under the piece of ground, between it and the bottom outline of the oval. The mouth and nostril of the horse are one indistinct blotch. The line forming the curve of the shoulder is a shapeless blotch, and there is no line up the neck. The point of the horse's nose touches the eighth line from the left; the front hoof (very much curled in) touches the third line from the left, and the tail ends at the third line from the right. There is one very easy test for this forgery. In the genuine, the "2" in each side-oval has a perfectly straight foot, with a little oblique line sticking up from the end of it. In this counterfeit, the foot of each "2" is curved, *i.e.*, it has a wave in it.

Fourth Forgery.

This stamp appears to be a lithographic transfer of the counterfeit just described. Lithographed, on thick, very hard wove paper. The gum is rose-tinted, and the tint has *very* slightly coloured the stamp all through, so that it is pinkish-white. The tests are the same as in the third forgery; and, in addition, the cross-bar to the A of BRAUNSCHWEIG is not horizontal, but slopes down *very* much to the left. The cross-bar to the tail of the G of this word is so long, that it touches the inside of the body of the letter.

Fifth Forgery.

Lithographed, on thick, very hard, yellowish-white or bluish-white wove paper. There is a scratch in the U and a stop after the G of BRAUNSCHWEIG, which are not found in the genuine. The thin, inner line of the frame is absent, part of the way along the top and the left side. The crown is a fair imitation of the genuine; but the base of the crown bears a very tiny, white dot, with a pearl to the left of it, and a rather shapeless, white oblong to the right of it. In some copies, the said base appears to show a blotch at each end, and two coloured dots in the centre, the rest being white. It is quite impossible to count the vertical lines in the oval, as more than half of them are defective, or altogether missing. The left-hand end of the piece of ground on which the horse stands just touches the outline of the oval, and the horse's hind hoof touches the outline on the right side. Below the piece of ground, and between it and the bottom outline of the oval, there are only a few remnants of the short, vertical lines, which cannot be counted. The eye and nostril of the horse are fairly distinct, but the mouth is very faint. The line forming the curve of the shoulder is very thin, and there is no line running up the neck. The end of the tail goes beyond the last visible vertical line in the oval in my specimen, but there is room to the right of this for at least two other lines, so there may be more in a perfect copy, for anything that I know. This forgery, despite all the tests given, is fairly deceptive. The B of BRAUNSCHWEIG, which is a good deal too large in all the other counterfeits, is very like the genuine in this forgery. Perhaps the easiest test is the position of the cross on the crown. In the genuine, it is under the space between SC of BRAUNSCHWEIG, but in this forgery, it is under the beginning of the C.

Same Issue. 3 Sgr., vermilion.

Genuine.

Paper, engraving, gum, etc., the same as in the genuine 1 and 2 sgr. None of the letters touch each other. The outline of the central oval is almost exactly the same as in the genuine 1 sgr. The crown, orb, and cross are similar to those of the genuine 1 sgr., but the ornaments on the base of the crown are seldom distinct enough to be made out. The crown does not seem to touch the mane of the horse. There are 19 vertical lines of shading in the oval, to the left of the cross, and 17 to the right of it, just as in the genuine 1 sgr. This does not include the short portion of a line to the very left of the oval, which is visible in some copies, but not in others. The piece of ground on which the horse stands touches, by means of a dark prolongation of the lower line, the outline of the oval to the left, but it does not touch to the right. There are 17 short, vertical lines below the piece of ground. The eye, nostril, and mouth of the horse are tolerably distinct. The line forming the curve of the shoulder is strongly bent, somewhat like a sickle. There is a rather short line up the neck, which does not follow either outline of the neck. The point of the horse's nose comes between the sixth and seventh line from the left, as in the 1 sgr. The front hoof also touches the first vertical line, and the tail touches the second line from the right. There are five sloping lines of shading before the B, and two after the G, of BRAUNSCHWEIG, three long lines and a short one before the D of DREI, and one long one after GR. The stop after SILB. and the stop after GR. are both at the same distance from their respective words.

First Forgery.

Lithographed, in carmine, on medium, white wove paper, white gum This is very like the first forgery of the 1 sgr., with altered value. The tail of the G of GR. is like the genuine in this forgery. There are two long lines and one short one after the G of BRAUNSCHWEIG, two long ones and a couple of dots like a colon, before the D of DREI, and two long ones and a broken one after GR.

Second Forgery.

This is much the same as the third forgery of the 1 silbergroschen. Lithographed, in pale rose, on thick, hard, yellowish-white wove paper, rose gum. The letters RA of BRAUNSCHWEIG are joined at the bottom, and HWE at the top. The two outlines of the central oval are separate for most of the way round, as in the forgery named. The crown is also the same as in the said forgery. There are 43 vertical lines in the oval, and most of them have been drawn too long, so that they trespass, more or less, across the two outlines of the containing-oval, especially under the H and E of BRAUNSCHWEIG. The piece of ground on which the horse stands does not touch the oval either side. There are 21 short, vertical lines below the piece of ground. There is a slight indication of an eye, but the mouth and nose of the horse are not visible. There are three converging lines where the left front leg joins the body, and the line up the neck is very long and very thin. The point of the nose touches the ninth line from the left, the front hoof touches the third line from the left, and the tail ends at the third line from the right. By the way, I ought to mention that the last vertical line to the right is *almost* merged into the outline of the oval. There are four long, sloping lines, with another line crossing one of them obliquely, before the B of BRAUNSCHWEIG, and five short ones, of varying length, after the G. In all my specimens, the lines before the D of DREI are all blotched into a solid mass of colour; and there are two long lines, and two short ones, after GR. The stop after SILB. is much smaller than the one after GR., and the latter is farther away from its word than the former is. Each "3" is tall and narrow, unlike the sturdy numerals of the genuine.

Issue of 1853. Black impression, on coloured paper.

The stamps are the same as the first issue, except that they are printed in black, on unwatermarked, coloured paper, instead of in colour on white; thus the tests given for the first issue (save as regards the paper) will serve for these.

1 Silbergroschen; black on yellow or orange-yellow.
Issue of 1853; unperforated.
Issue of 1864; rouletted in line 12 to 12½. Also *perçé en arc* 16.

Genuine.

Engraved, as before, in *épargne*, on yellow or orange-yellow wove paper, watermarked with a framed post-horn. The watermark is an easy test for all the stamps of this issue, as it is always plainly visible, and the forgers have not yet imitated it.

First Forgery.

Nicely lithographed, in black, on yellow, orange, buff, or yellow-brown wove paper; no watermark. The paper is a little thinner than the genuine, and the colour of the yellow is a very exact imitation of the genuine; but that of the orange lacks the sort of brownish shade which the genuine has. This counterfeit is exactly the same type as the first forgery of the 1 sgr. of 1853. I have a specimen in which the tail of the R of GR does *not* touch the stop after it. There are five lines, instead of six, before the B of BRAUNSCHWEIG; three, instead of four, after the G; and five, instead of four, before the E of EIN.

Second Forgery.

This is a new type. Lithographed, in black, on primrose-yellow paper, thin and moderately soft; no watermark. The tail of the R of BRAUNSCHWEIG turns up, as it does in very good copies of the genuine. The outline of the central oval is one thick line, all the way round. The cross on the crown is represented by a black, wedge-shaped lump, which runs down so as to obscure the right half of the orb. There seem to be three ovals in the body of the crown, but they are very blotchy. Near the base of the crown is a transverse, yellow line, and, above it, two very faint yellow dots, close together. The cross does not touch the top of the oval, so the vertical lines in the oval can be counted all the way round; there are 38 of them. The piece of ground on which the horse stands touches the oval on the right, but not on the left. Below this piece of ground, and between it and the bottom of the oval, there are 20 short, vertical lines, some of them being mere dots. The lower outline of the piece of ground is very uneven and wavy. The horse has an open eye, the mouth is very small, and the nostril is invisible; the animal has a Roman nose, which gives it a ridiculous appearance. The line forming the curve of the shoulder is very thick, and the line up the neck follows the curve of the back of the neck, and touches the outline of the front of the neck, by the corner of the lower jaw. The point of the horse's nose touches the seventh vertical line from the left, the front hoof touches the second line from the left, and the tail touches the third line from the right. There are only three lines, instead of six, before the B of BRAUNSCHWEIG; two lines, instead of four, after the G; and no lines at all before EIN. The words EIN SILB. GR. are in very small letters, and nearer to the bottom than to the top outline of the containing-scroll.

Third Forgery.

Lithographed, in black, on rather thin, yellow wove paper; no watermark. This is very much the same as the third forgery of the 1 silbergroschen of the first issue, except, of course, as regards the coloured paper.

Same Issue. 2 Sgr., black on blue.

Genuine.

Engraved in *épargne*, usually rather heavily printed, in black, on thick, blue wove paper, watermarked with a posthorn. The design is the same as that of the 2 sgr. of the first issue.

Forged.

I have only one type of forgery, and only two specimens of it in my possession, so it would appear that this value has not been so often forged as the others. It is nicely lithographed, in black, on blue paper, a little lighter in tint than that of the genuine; no watermark. The type is just the same as that of the first forgery of the 2 sgr. of 1852, except that I can only make out 17 instead of 18 vertical lines in the oval, to the right of the cross.

Same Issue. 3 Sgr., black on rose.

Genuine.

Engraved in *épargne*, in black, on moderately thick, pale rose wove paper; watermarked with a post-horn. The type is similar to that of the genuine 3 sgr. of 1852.

First Forgery.

Poorly lithographed, in black, on medium wove paper, of a peculiar magenta-pink shade; *i.e.*, pink with a shade of blue in it. There is no watermark. This is the same type as the first forgery of the 1 sgr. of 1852.

Second Forgery.

Lithographed, in black, on thick rose paper, very like that of the genuine, no watermark. It is the same type as the third forgery of the 1 sgr. of 1852.

Issue of 1856. Same design.

½ Sgr., black on brown.

Genuine.

Engraved in *épargne*, on rather soft, brown wove paper; watermarked with a post-horn. I have only one specimen by me at this moment, and it appears to be on rather thinner paper than those hitherto described. None of the letters touch each other anywhere. The tail of the R of BRAUNSCHWEIG curls up. There are only two lines of shading on the scroll, immediately to the left of the G of that word, and neither of them touches the top outline of the scroll. The tail of the G of PFENNIG is very different from that of the G of BRAUNSCHWEIG. In the side-ovals, the 1 does not touch the fraction-line, and the 4 does not touch the outline of the oval in either case. The outline of the central oval is solid, from level with the nose of the horse, round below, to level with the lowest point of the tail. The base of the crown bears three jewels; a sort of pearl in the centre, with a half-diamond to the left, and a long horizontal line to the right. There are six pearls on each of the side-arches of the crown. There are 20 vertical lines in the oval to the left of the cross, and 16 to the right of it, the sixteenth or outer one being extremely short, and very close to the outer edge of the oval. The piece of ground on which the horse stands does not touch the outline of the oval on either side. There must be about 22 vertical lines between the piece of ground and the lower outline of the oval; but my copy is imperfect here, so I cannot say exactly. The head of the horse is rather thick and clumsy, but with a nice, small eye. The line up the neck is extremely short, being not much more than an oblong dot. The point of the horse's nose touches the eighth line from the left. The point of the tail, which is not outlined, breaks into the third line from the right.

First Forgery.

Lithographed, in black, on thick, brown wove paper; no watermark. This is exactly the same type as the first forgery of the 1 sgr. of 1852.

Second Forgery.

Lithographed, in black, on medium, pale brown wove paper, of a slightly redder tint than that of the genuine. This is exactly the same type as the third forgery of the 1 sgr. of 1852.

Third Forgery.

Lithographed, in black, on stout, hard, brown wove paper, very like the genuine in colour; no watermark. The letters RAU of BRAUNSCHWEIG all touch at their bases. There are three lines of shading to the right of the G; all three of them touch the upper outline of the scroll, and the inner one is short, close to the G, and curved, like a comma without a head. The tail of the G of PFENNIG and that of the G of BRAUNSCHWEIG are both alike. In each of the little side-ovals, the foot-stroke of the 1 touches the fraction-line, and the 4 touches the outline of the oval. The outline of the central oval is solid, from about level with the horse's ears, round below, to level with the middle of the tail. The base of the crown bears four nearly square pearls. The right side-arch has its outline formed by thick black shading; the left arch has three pearls, apparently arranged as a trefoil. There are 20 vertical lines to the left of the cross, as in the genuine, and 17 to the right of it, the last short line to the right being undecipherable. The piece of ground on which the horse stands touches the outline of the oval to the right. Only about 17 short lines can be seen, between the lower outline of the oval and the bottom of the piece of ground, and the stamp is very blotchy all about the hind feet of the horse. The head of the horse is slim, but the eye is a large black patch. The line up the neck is long, occupying more than half of the distance. The point of the horse's nose just touches the seventh line from the left. The end of the tail, which is outlined, touches the first line from the right.

Same design. $\frac{1}{3}$ Sgr., black on white.
Issue of 1856. Unperforated.
Issue of 1864. *Perçé en arc.*

Genuine.

Engraved in *épargne*, on thick, yellowish-white wove paper, watermarked with a post-horn. None of the letters touch each other anywhere; but the left side of the footstroke of the R of BRAUNSCHWEIG is particularly long, and very nearly touches the base of the B. The tail of the R curls upwards, and the foot of the A is a good distance from the base of the U. There are only two short, vertical lines of shading in the scroll, after the G of BRAUNSCHWEIG; and these two lines do not touch either the top or bottom outline of the scroll. In the lower scroll, there are two curved lines of shading before the V of VIER; the outer one is very much longer than the other, and it is joined to the head of the V. At the other end of this scroll there are two lines of shading after the PF. The points of this lower scroll are a long way from the bottom of the stamp. In heavily-printed copies, the outline of the central oval is blotched into one thick, solid line, nearly all the way round; but lighter specimens show the lines double for very nearly the whole of the upper half of the oval. There are six pearls at the base of the crown, and six on each of the side-arches. There are 18 vertical lines in the oval, to the left of the cross, and 15 on the right side. The piece of ground on which the horse stands does not touch the oval on either side. There are 18 short, vertical lines between the piece of ground and the outline of the oval below it. The head of the horse is thick and clumsy; the mouth can be seen, but not the nostril, and the eye is distinct. The short, curved line, forming the curve of the shoulder, is well marked, and the line running up the neck is broken in the middle, making it two short pieces, which follow, more or less, the curve of the outline of the back of the neck. The point of the horse's nose touches the seventh line from the left, and the point of the front hoof comes between the first and second lines from the left. The tail ends with the last line but one on the right, its tip not being outlined.

First Forgery.

Lithographed, on medium, rather soft, very white wove paper, no watermark. The left side of the foot-stroke of the R of BRAUNSCHWEIG is very short, and does not go near to the base of the B; the tail of the said R touches the base of the A, and the A and U are extremely close together at their bases, so as to almost touch. There are three lines of shading after the G—two long ones and one short one—and the long ones reach very nearly from the top to the bottom outline of the scroll. In the lower scroll there are three lines before VIER, and three after PF. None of the lines touch the V. The points of this lower scroll almost touch the outline of the frame below them. The outline of the central oval is very distinctly solid, from level with the point of the horse's tail, round the bottom of the oval, to rather above the level of his nose. The base of the crown shows five pearls, which are easier to see than in the genuine. There seem to be four pearls on the left arch of the said crown, and none at all on the right arch. There are 20 lines in the oval, to the left of the cross, and 18 to the right of it. The piece of ground on which the horse stands touches the outline of the oval on the right side. There are 19 or 20 short, vertical lines below this piece of ground, between it and the bottom of the oval. The whole front of the horse's nose is one large black blotch, so that the details of nose and mouth are obliterated. There is a line joining the corner of the eye with the base of the ear. The line forming the curve of the shoulder is weak and too short; and the line running up the neck is not broken in the middle, and is not parallel with either the front or back curve of the neck. The point of the horse's nose just touches the seventh line from the left, and the tail seems to reach to the very edge of the oval, the tip being outlined.

Second Forgery.

Lithographed, on thick, very yellowish-white wove paper, no watermark. The first stroke of the R of BRAUNSCHWEIG is slightly crooked, and the left side of its foot-stroke does not go near the B; indeed, there is hardly any sign of a foot-stroke on that side. There are indications of four broken lines of shading after the G of BRAUNSCHWEIG, and five, instead of three, before the B. In the lower scroll, there are indications of three lines after the PF., they are hardly more than dots. The outline of the central oval is plainly double in the top half, almost from fraction to fraction. The crown is covered by the postmark in my single specimen, so that I can give no details. The vertical lines in the oval are very thin, faint and broken, but there seem to be 20 to left of the cross, and there are 17 to right of it. The piece of ground on which the horse stands is formed by two parallel, straight lines, stretching from one outline of the oval to the other, with three rocks piled on them. The short, vertical lines below the piece of ground are almost invisible; I can only trace portions of three lines. The head of the horse is rather like that of a greyhound with open mouth, and it seems to have a sort of ghastly grin. The upper jaw ends in a sharp point, without any nostril. The thin line up the neck reaches down to the left fore-leg. The point of the front hoof comes between the second and third lines from the left. The tip of the tail is outlined, and it touches the fourth line from the right. The cross on the top of the crown is very conspicuous in this forgery.

Third Forgery.

Lithographed, on rather thick, hard, very white wove paper with a regular grain, no watermark. The foot-stroke of the R of BRAUNSCHWEIG is short, and does not go near the B. The top of the G does not come forward enough, and the tail of that letter curls forwards, so as to touch the line of shading to right of it. In the lower scroll, there are no lines at all before VIER, and the stop after PF. is a long way from the first line of shading after it, instead of almost touching it. The outline of the central oval is quite solid all the way round. I can only see five pearls at the base of the crown, but there is a black blotch in my specimen, large enough to cover two more pearls. There are 20 strong lines in the oval, to left of the cross (which is only a black lump) and 17 to right of it. The head of the horse is a little like that of a sheep; the mouth is a small, wedge-shaped gap, and there is a very prominent eyebrow. There are 19 short, vertical lines between the piece of ground and the bottom of the oval. The point of the front hoof touches the second line from the left. The tip of the tail is scarcely outlined, and it comes between the third and fourth lines from the right.

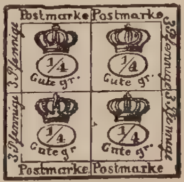
Fourth Forgery.

This is altogether bogus. It is nicely lithographed, in black, on *deep rose paper*, thick, soft, and without gum, no watermark. Of course, in this form, the coloured paper instantly condemns it; but, in case it has been, or should be, printed on white paper, I give the following tests of the design. The first two letters of the name are RB instead of BR, and the bases of the B and A are joined together. There is only one line of shading after the G, and the tail of the said G hangs down, so as to touch the bottom outline of the scroll. In the lower scroll, there are three vertical lines before the V of VIER, and the innermost line touches the middle of the V. There are two lines at the other end of the scroll, after the PF, as in the genuine; but the inner one touches the bottom outline of the scroll, and the outer one touches the top outline, which is not the case in the genuine. The outline of the central oval is perfectly solid all the way round. The crown is very different from the genuine, having a knob on the top of the orb instead of a cross. There is a white blotch, instead of pearls, along the base, and the pearls on the side-arches are black, and not to be counted. The knob does not quite touch the outline of the oval above it. There are 18 vertical lines in the oval, to the left of the knob, and 15 to the right of it, as in the genuine; but the right-hand end-line is very short, and does not touch either the top or bottom of the oval. The piece of ground on which the horse stands touches the oval on the right. There are 19 short lines between it and the outline of the oval below it. The nose of the horse comes between the sixth and seventh lines from the left; it looks very like the head of a Shetland pony; the mouth is long, but the nostril is invisible. There are some dots running obliquely across the centre of the neck, down from right to left, but there is no line running up the neck, as the genuine has. The line forming the curve of the shoulder is quite as thick as one of the legs; *i.e.*, twice as thick as in the genuine. The point of the front hoof very nearly touches the first vertical line on the left, and the tail ends at the third line from the right. Despite all these differences, this stamp, if printed on white paper, would be deceptive.

Issue of 1857. $\frac{4}{4}$ Sgr., black on brown.

Genuine.

Engraved in *épargne*, in black, on thick brown paper, watermarked with a post-horn. This watermark, being the same as before, can only be shown by the four stamps. I describe the stamp as a whole, but it must be remembered that it really consists of four small ones, joined together in one frame. The thin, inner line of the left-hand frame, if prolonged upwards, would pass exactly along the centre of the vertical stroke of the P of the left upper POSTMARKE. This said line is very distinctly broken, or interrupted, to allow a passage for the tail of the G of the upper PFENNIGE; and similarly for the tails of the F and G of the lower PFENNIGE, all of which go through it. The inner line of the frame on the right side of the stamp is also broken or interrupted, to allow a passage for the F and G of the upper PFENNIGE,



and the G of the lower PFENNIGE. The line down the middle of the stamp is not broken anywhere. None of the crosses on the crowns touch the outlines above them. The interior outlines of the side-arches on all the four crowns are formed by black lines, separated by a space from the pearls on the said arches, and there is a stop after each GUTE GR.; while the tail of the small G of the upper right hand GUTE GR. has lost its "kern," or little ball at the end of the tail. There is a stop after the right bottom POSTMARKE. The E of the right top POSTMARKE is very close to the tail of the 3 to the right of it, so that the kern to the tail of the 3 would serve very well as the stop after the said POSTMARKE. The fraction-line of the lower right-hand $\frac{1}{4}$ very nearly touches the lower outline of the containing-oval. If we suppose each oval to be divided into two by the fraction-line in it, then it will be seen that the half containing the little 4 is, in each case, considerably thicker in its outline than the half containing the little 1. The cross on the left upper crown points between the letters M and A of POSTMARKE.

Forged.

This is decidedly poor. It is lithographed, on brownish-white, or greyish-white wove paper, moderately thick, no watermark. The thin, inner line of the left-hand frame, if prolonged upwards, would pass very nearly clear to the left of the vertical stroke of the P of the left upper POSTMARKE. This line is broken for the tail of the G of the lower PFENNIGE, but it is simply drawn through the F of that word, and also through the tail of the G of the upper PFENNIGE. The inner line of the right-hand frame is only broken for the tail of the lower right-hand PFENNIGE. The line down the middle of the stamp is broken between the two lower ovals. The cross on the left lower crown touches the outline above it. There is no separate, inner outline to the side-arches of the four crowns. The right lower GUTE GR. has no stop after it, and there is no stop after the right bottom POSTMARKE. The small G of the right upper GUTE GR. looks very like a Q. The tail of the 3 at the right top corner of the stamp is distinctly lower than the level of the bottom of the E of the right upper POSTMARKE, so that the ball of the tail of the said 3 is at some distance from the E, and could not serve as a stop to the POSTMARKE. Both lower fraction-lines touch the bottom outlines of their containing-ovals, and the right upper fraction-line very nearly touches the top of its containing-oval. The outlines of all four ovals are, as nearly as possible, the same thickness all the way round. The cross on the left upper crown points to the last limb of the M of POSTMARKE.

3 Sgr., rose on white; watermark Post-horn.
Issue of 1862. Unperforated.
Issue of 1864. *Perçé en arc*, 16.

Genuine.

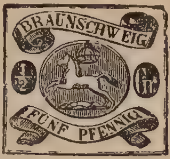
My young readers will please note that this stamp has the post-horn watermark, and therefore need never be confounded with the first issue. It is engraved in *épargne*, on medium, white wove paper. The tests for the genuine 3 sgr. of the first issue will serve for this.

Forged.

Lithographed, on thick, very white wove paper, no watermark, unperforated. The type is the same as that of the first forgery of the 3 sgr. of 1852.

½ Sgr., black on green; watermark Post-horn.
Issue of 1863. Unperforated.
Issue of 1864. *Perçé en arc*, 16.
(Also found [1865?] perf. 12, unofficially.)

Genuine.



Engraved in *épargne*, in black, on medium to thinnish, green wove paper, watermarked with a post-horn. The outer frame of the stamp is, as in all the other values, composed of a thick and a thin line. None of the letters touch each other anywhere. The horse's hoof comes between the first and second vertical lines of shading from the left, not counting the tiny line, close to the edge of the oval, which is sometimes visible. The nose touches the seventh line. There are 20 lines to the left of the cross, and 16 to the right of it, not reckoning the said tiny line. The cross itself is very different from that in all the rest of the stamps, both it and the crown having been entirely re-drawn. The said cross is a slim, but very broad, cross pattée, and it breaks through the inner line of the oval, and is joined to the outer line. The arches of the crown have oblong or triangular blotches, instead of the pearls; and the blotches on the outer arches are drawn standing out, as a sort of prickly fringe. The whole of the lower half of the outline of the central oval is one solid line. The piece of ground on which the horse stands does not touch the oval on either side, and there are 19 or 20 short, vertical lines between it and the bottom outline of the oval. Of the little black upright ovals, the one on the left is decidedly nearer to the central oval than to the frame; but the one on the right is about equidistant from the central oval and the frame. The fraction-line of the ½ is very distinct, and rather short, so that it does not anything like touch the sides of the containing-oval. The G of GR. is very slim, but nicely shaped, and there is a distinct stop after the R, not touching the R. The diæresis over the U of FÜNF does not touch the outline of the scroll above it; the G of PFENNIG has a curiously-shaped tail, which curls forward, so as very nearly to touch the stop after that word, and the said stop is hardly visible, as it is almost entirely hidden by the vertical lines of shading in the end of the scroll.

First Forgery.

Lithographed, on rather thick, coarse, green wove paper, no watermark. The inner line of the frame is so very thin that it is almost invisible on the left side. In the word BRAUNSCHWEIG, the R and A are joined at the bottom, and the W and E are joined at the top. The horse's hoof touches the third line from the left. The nose of the horse touches the ninth line from the left. The crown has a sort of lump on the top of it, and the lump does not touch the top of the oval. There are 42 lines in the oval altogether. The horse's tail touches the fourth, instead of the third line, from the right. The crown is the same as in the third forgery of the 1 sgr. of 1852. The only portion of the outline of the central oval which is solid is that part immediately under the piece of ground on which the horse stands; all the rest is composed of two lines. The hindmost hoof of the horse seems just to touch the outline of the oval to the right. There are 21 short lines, between the piece of ground and the bottom outline of the oval. Of the little black ovals, the one on the left is nearer to the thin outline of the frame than to the outline of the central oval; and the one on the right is very much nearer to the central oval than to the outline of the frame. The fraction-line of the ½ goes rather close to both sides of the oval. The G of GR. is almost equally thick all the way round; whereas, in the genuine, it is merely a hair-line at the top and bottom, getting gradually thicker in the middle. The foot of the R is lower than that of the G, and there is no stop after the R. The diæresis over the U of FÜNF touches the outline of the scroll above it, and there seem to be three dots instead of two. The G of PFENNIG has an ordinary tail, which does not go near the stop, and the stop is not covered by the shading, there being only one line which touches it.

Second Forgery.

This is a frightful thing. Very badly lithographed, on thin, soft, apple-green wove paper, showing very coarse and distinct meshes of the wire-gauze on which it was made. There is, of course, no watermark. On the left side, the two outlines of the frame are very nearly of equal thickness. The RA and WE of BRAUNSCHWEIG touch each other, as in the first forgery. The horse's hoof, which is very much curved downwards, touches the third line from the left; the nose touches the ninth line. There are 42 lines in the oval altogether; as the crown, which is like that of the first forgery, does not touch the top of the oval. The outline of the central oval is solid, from level with the horse's chest to above the P of PFENNIG; then it is double above the E, and then solid again to above the second N. The piece of ground seems to touch the oval both sides, and there are 20 or 21 lines between it and the bottom outline of the oval. The position of the little black ovals is the same as in the first forgery. The fraction-line of the ½ goes near to the right edge of the oval, but not to the left one. The G of GR. is a clumsy imitation of the genuine, and the stop after the R is joined to the base of the R. The diæresis over the U of FÜNF is joined to the outline of the scroll above it. The G of PFENNIG has an ordinary tail and a broken head. There is no stop after the G. This counterfeit is not likely to deceive.

Third Forgery.

This is, if possible, worse than the last. Very badly lithographed; paper the same as in the second forgery, but lighter in shade. There is no watermark. Both outlines of the frame are almost equal in thickness on the left side. The R and A of BRAUNSCHWEIG touch each other at the bottom, and the first four letters of that word touch the outline of the scroll, either above or below, or both. The horse's hoof touches the third line from the left, and the nose, as far as I can make out through the postmark, touches the eighth line. The ninth and tenth lines are drawn right through the nose. There seem to be 37 lines in the oval altogether. I cannot say anything as to the shape of the crown, as the postmark just covers it. The outline of the central oval is solid all the way round. The horse's tail apparently touches the third line from the right. I can say nothing further of the central oval, as it is so faint and indistinct. The black oval on the left very nearly touches the outline to the left of it, and the similar oval on the right very nearly touches the outline to the right of it. The fraction-line of the ½ is so thin, as to be almost invisible. The G of GR. is somewhat like that of the second forgery, but with a larger and better head; the foot of the R is much lower than that of the G, and there is only a very faint indication of a stop after the R. The diæresis over the U of FÜNF does not touch the outline of the scroll above it. The G of PFENNIG and the stop after it are the same as in the first forgery. This is one of the coarsest forgeries that I have ever seen, and hardly deserving of description.

1 Sgr., yellow, orange-yellow, on white; watermark Post-horn.

Issue of July, 1864. Rouletted in line, 12, 12½.

Issue of 1864 (later). *Perçé en arc*, 16.

Genuine.

Engraved in *épargne*, in yellow or orange-yellow, on thick, white wove paper; watermark post-horn. The type is the same as that of the genuine 1 sgr. of 1852. The execution is always very faulty, being blurred and indistinct, so that the details of the design are very difficult to make out.

First Forgery.

Lithographed, in yellow, on medium, white wove paper, no watermark, unperforated. The type is exactly the same as that of the first forgery of the 1 sgr. of 1852.

Second Forgery.

Badly lithographed, in yellow, on thick, white wove paper, no watermark, unperforated. The outer frame of the stamp appears to consist of three lines, all blotched together into one very thick line. The outline of the central oval is formed of one thick line, all the way round. There is no line running up the horse's neck; the front hoof appears to touch the third vertical line from the left. There are about 17 vertical lines to the left of the cross, and the horse's nose touches the eighth line from the left. There are no vertical lines under the piece of ground, between it and the bottom outline of the oval; and the bottom of the tail of the G of BRAUNSCHWEIG touches the outline of the scroll below it. The stamp is so badly printed that I have not been able to make out any other details.

Third Forgery.

Lithographed, in ochre-yellow, on stout, vertically-laid white paper, the laid lines being very unusually close together. I suppose I need not say that no Brunswick stamp was ever issued on laid paper. The type of the stamp is exactly the same as that of the third forgery of the 1 sgr. of 1852.

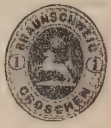
POSTMARKS.

Genuine.—29, 30, 71; also one similar to 34, but with an open space in the centre.

Forged.—Similar to 96, but very much larger; also imitations of the genuine; also 1.

Envelope; 1 Groschen, rose. Issue of 1865.

Genuine.



Engraved in *épargne*, and highly embossed. The chain-pattern, at the outside edge of the lace-work oval, has 23 links outside the letters of BRAUNSCHWEIG, from side-oval to side-oval, and the same number below the letters of that word. There are also 23 links in the lower half, above and below GROSCHEN. The arches of the crown are of solid, white embossing, and the cross on the top of it is hardly so wide as the orb. The horse's ears point forwards, and the mane consists of six very distinct and separate locks of hair, besides the embossed lock on the shoulder. The tail diminishes to a point at the tip. The front hoof points towards the beginning of the G of GROSCHEN. There is a row of six rocks on the piece of ground on which the horse stands, besides some small ones in front. The ends of all the letters are cut off perfectly square. The numeral 1 each side is 2 mm. high.

Forged.

Lithographed, not embossed, on thick, yellowish-white wove paper, with regular graining. There are 30 links of chain-pattern outside the letters of BRAUNSCHWEIG, and 20 below them; 31 links below the letters of GROSCHEN, and 23 above GROSCHEN. The arches of the crown are formed by white dots, and the side-arms of the cross are decidedly wider than the orb. The horse's ears point upwards, and the mane is composed of thin, straggling, single hairs, with a white blotch near the top. There is no embossed lock of hair on the shoulder. The tail widens out to a fan-shape at the tip, and there are three white dots near the point of insertion—two above and one below—which do not exist in the genuine. The front hoof points towards the middle of the R of GROSCHEN. The rocks on which the horse stands are an irregular, uncountable jumble The ends of many of the letters are more or less rounded. I do not think this counterfeit is very likely to deceive.

POSTMARKS.

Genuine.—As before.

Forged.—A set of six parallel bars, very much broken, so as to be chiefly dots. The whole postmark only measures 12 × 5¼ mm.

FORGED PERFORATIONS.

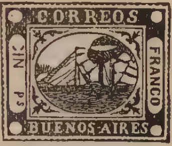
Of these I have the ½ gr., black on green, roughly pin-perf. 12, with the lines of perforation not parallel with each other—*i.e.*, not truly square — which means that the forgers have taken single stamps with good margins, and have perforated each side separately. I have also the same stamp, very nicely perf. 15½; the same, rouletted in line, 12 × 14; and I have seen forgeries of the *perçage en arc*, but do not remember the gauge.

BUENOS AYRES.

The early Buenos Ayres stamps are a marvel of ugliness, and most shamefully printed. The fault of the latter peculiarity lies, I fancy, a good deal in the paper, which is much too thick and rough for the lithographic process. In consequence of the badness of the execution, the stamps vary considerably; points of the design, easily seen in one stamp, are totally invisible in another; etc. The 3, 4, and 5 pesos are very scarce. The denomination of value on some of the stamps is rather puzzling to beginners. The 1 peso is found as IN, and also as TO; and the 4 pesos is labelled CUATO, in mistake for CUATRO. None of them are labelled in figures. Pemberton's *Handbook* says that the 4 and 5 pesos had only a six months' existence, after which they were suppressed, and the CUATO was printed in brown, instead of red; the CINCO, with the value partially erased, and printed in brown and in blue, passed for 1 peso; and later, the CUATO, erased to TO, also passed for 1 peso.

Issue of 1856. 1 (IN, TO) Peso; blue, brown.

Genuine.



Very badly lithographed, on very thick, yellowish-white wove paper. The lettering of CORREOS is very much larger than any of the other lettering on the stamp; and the second O of that word is much larger than any of the other letters. In each corner of the stamp there is a large white dot, more or less round; and each of these dots is usually larger than the last O of CORREOS. The name, BUENOS-AIRES, has a hyphen between the two words. Three of the large white dots, and sometimes all four, touch the line outside them. The sun appears to be about half risen; and there are, normally, about eight long rays proceeding from his upper limb; but it is very seldom that more than four of them are visible. The thick oval line, surrounding the ship, etc., does not go all the way round; it is broken on the left side, and the shape of the oval is continued by the horizontal shading, which represents the sea. The IN is very distinct, and just before it there are the remains of the C. The whole of the C has been erased, except just the very ends or tongues of the letter. In the one labelled TO, only a part of the O can be seen, and sometimes it is reduced to a mere dot. The upper spokes of the paddle-wheel of the steamer are never visible, and the lower ones very rarely. There are seven oblique lines (to represent sail and tackle) between the bowsprit and the mast, several of them being broken and irregular; but usually all of them can be counted. The flag on the mast is composed of two converging lines, with a white space between them; thus looking like two small, dark streamers, with the upper one nearly horizontal, and the lower one sloping upwards towards it. The level of the surface of the sea is higher than the top of the bowsprit, so that two, at least, of the horizontal lines, representing the water, are above the top of it. Quite at the stern of the vessel, opposite to the A of FRANCO, there is a distinct flag, touching, with its outer end, the outline of the central oval.

First Forgery. (IR P^{s}).

Rather nicely lithographed, in very dark blue, on very hard, white wove paper. The value appears as IR P^{s}; and the partly-erased C has only had just the back taken out of it, leaving the rounded top and bottom, as well as the tongues. The lettering of CORREOS and of BUENOS AIRES is all small, and there is no hyphen between the latter two words. All the letters of CORREOS are of exactly the same size, and as small as the letters of the name. The white dots in the corners are quite small, and about the same size as the O of CORREOS. None of these dots touch the border. The sun does not show any lower rays, but still, by his height above the steamer, he ought to be quite risen. There are seven short rays proceeding from his upper limb. The tip of the bowsprit crosses his face, instead of being far below him. The thick oval line, surrounding the steamer, etc., goes all the way round, unbroken. The easiest test for this forgery is in the value being IR P^{s} instead of IN P^{s}. The R is quite distinct, and cannot be mistaken for an N. There are three distinct, white upper spokes to the paddle-wheel. There are nine oblique lines, two of them very faint, between the bowsprit and the mast; and the two outer lines to the left are connected together by a series of short, horizontal lines, so that the whole looks like a ladder, leading from the tip of the bowsprit to the very top of the mast. The flag on the mast is something like the genuine, except that the two streamers are parallel, instead of converging, and the end of each is forked. The end of the bowsprit is far above the level of the surface of the sea. The flag at the stern slopes downwards, towards the N of FRANCO; and its end, which is not outlined, does not touch the outline of the oval.

Second Forgery. (IR P^{S}).

This forgery is found in brown, light green, dark green, rose, yellow, and orange; but all the colours are labelled alike, IR P^{S}, like the forgery just described, so that no one need be taken in by them. Very badly lithographed, on hard, yellowish-white wove paper. The lettering at the top and bottom is very large and tall, almost reaching to the top and bottom of the containing-labels. The word CORREOS gets gradually larger from the beginning to the middle, and then gradually smaller again from the middle to the end. The white dots in the corners are a good deal smaller than either O of CORREOS, and they do not touch the border anywhere. The rays of the sun are very short, and have been placed so close together, that they have all run into one semicircular blotch. The oval is unbroken all the way round. I think this forgery is more deceptive than the last; but the great size of the lettering of BUENOS AIRES will instantly condemn it. The paddle-wheel shows four large, white upper spokes. There are six oblique lines, not broken, joining the bowsprit and the mast. The outer two form a ladder, as in the first forgery, but the rungs of the ladder are blotched together, so that they form an almost solid mass. The flag on the mast consists of two parallel, dark bars, with a white space between them. The surface of the sea is level with the deck of the vessel; and so the whole of the bowsprit is above the level of the sea, and the tip of it touches the outline of the containing-oval. There are merely some very faint indications of the flag at the stern of the vessel; and the flag does not go near the outline of the containing-oval.

Third Forgery. (IN P^{S}).

Lithographed, in dark, reddish-brown, and also in very pale sky-blue, on medium, smooth, very white wove paper. This is exactly the same as the second forgery, except that the white balls in the corners are *very* small; and it is labelled IN P^{S}, with no vestige of the C.

Fourth Forgery. (T. P^{S}).

Lithographed, in sky-blue, on medium, smooth, very white wove paper. This is exactly the same as the second forgery, except that the balls are *very* small; and it is labelled T. P^{S}, with no vestige of the C.

Fifth Forgery. (IN P^{S}).

Lithographed, in pale, dead blue, on very white wove paper, rather thin, smooth, and hard. The value is correctly written IN P^{S}; but there is hardly any indication of the erased C before it,—just the merest trace. The lettering of CORREOS and of BUENOS AIRES is all of the same size, and all in thin letters. There is no hyphen between the words of name. The white dots in the corners are large, but not so large as in the originals, and none of them touch the boundary. The sun shows four thick, short rays, of equal length. The thick, oval line surrounding the steamer, etc., is unbroken. The easiest test for this forgery is in the fact that the line which runs round the whole stamp, outside everything, is a very thin, straight line; whereas this line, in the genuine, is thick and waved, almost as if it had been intended to imitate a perforation. The final O of FRANCO is *very* small, and a good deal smaller than the rest of the letters of that word. The spokes on the paddle-wheel are visible, very nearly all round the wheel. There are five oblique lines or ropes, joining the mast and the bowsprit together, and none of them are broken. There is no flag on the mast. The top of the bowsprit is level with the surface of the sea. There is no flag at the stern of the vessel.

This forgery is gummed at the back, and has a very *new* look; but, at the same time, I think that many collectors might be deceived by it.

Sixth Forgery. (UN P^{S}).

Lithographed, in reddish-brown, on thin, rough, greyish-white wove paper. The value is written UN P^{s}., with no indication of the C. The lettering of CORREOS and BUENOS AIRES is very thin, and there is no hyphen. The white dots are small—smaller than the O of CORREOS—and none of them touch any of the outlines of the frame. As far as I can see, from my very poor specimen, the sun is exceedingly faint, so as to be hardly noticeable. The outline of the central oval is solid all the way round. The dark line, surrounding the whole stamp, is not scalloped inside, though it is a little wavy here and there. The rest of the details are undecipherable in my copy; but of course the UN P^{s} is a fatal error, which will serve as an easy test. I have only seen this forgery lately (1892), but it looks old.

Seventh Forgery. (I P^{S}).

Nicely lithographed, in clear red-brown, on very thick, hard, *very* white wove paper. This is identical with the first forgery of the dos pesos, hereafter to be described, but is labelled I P^{s}. The numeral will, of course, condemn it at once.

Eighth Forgery. (IN· P^{S}).

Lithographed, in pale vermilion, on stout, hard, rough, *very* yellowish white wove paper, showing a curious mottled grain, when held up to the light. The lettering of BUENOS-AIRES is *very* nearly as large as CORREOS, which latter is as large as the genuine, though the second O of CORREOS is not any larger than the other letters. There is a very distinct, short hyphen between the words. Three of the corner-dots touch the frame, as in the genuine. The sun is closely copied, but the bowsprit reaches to the centre of his face. The outline of the central oval is solid all the way round. FRANCO is in thin, tall letters, very unlike the short, somewhat thick letters of the genuine. The value shows the head and tail of the C, a perfect I, and the N has only the first upright stroke, and the oblique stroke; the second upright stroke being altogether absent. After this mutilated N there is a blurred dot, level with the centre of the N. The foot of the P of P^{s} is too long, so that it goes very near the bottom of the containing-label; though, in the genuine, there is a wide white space below the bottom of the (very short) P. The white line, marking the upper half of the paddle-wheel, is perfectly semicircular, whereas it is the half of a transverse oval in the genuine. There are no traces of any spokes. The ropes are as in the genuine; but there is a dark flag, crossing three of the ropes, to the left of the mast, about one-third of the way from the top, which does not exist in the genuine. The tip of the bowsprit is above the level of the sea. The outlined flag, touching the outline of the oval, opposite to the A of FRANCO, leans slightly down to the right, instead of being perfectly horizontal. This forgery looks very new.

Ninth Forgery. (UN - P^{s}).

Lithographed, in pale sky-blue, on *very* thick, very hard, bluish-white wove paper. The stamp is labelled UN - P^{s}, with a very distinct hyphen between the two words. The S of CORREOS is larger than any other letter in the whole inscription. BUENOS AIRES is too large; and there is a distinct white dot, between the words, level with the *top* of the S of BUENOS. The corner-dots are as large as in the genuine, but none of them touch the outline of the frame anywhere. The sun is too large, with three long rays, and two short ones. The outline of the central oval is solid all the way round. The paddle-wheel shows seven somewhat wedge-shaped, white lower spokes. (There are only four in the genuine, and they are not wedge-shaped.) There are four ropes, and a very distinct ladder (more distinct than in the second forgery), joining the mast and the bowsprit, but the bowsprit itself is quite invisible. The sea is perfectly calm. The outlined flag, opposite the A of FRANCO, slopes down *very* much to the right, instead of being perfectly horizontal. The S of AIRES is high above the level of the other letters.

POSTMARKS.

Genuine.—A diamond, of small, diamond-shaped, or round dots, with a curious fringe of lines, along each side of the diamond.

First Forgery.—A portion of 1, very large, also some unreadable letters.

Second Forgery.—A portion of an oval cancellation, something like 27, generally struck in blue. Also 76.

Third Forgery.—Same as last.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—An imitation of the fringed diamond of the genuine.

Seventh Forgery.—1. Also uncancelled.

Eighth Forgery.—Uncancelled.

Ninth Forgery.—1.

Besides these, I have seen 6, without numerals; 29, 42, without numerals; one somewhat like 85; 100 and 101; but did not note the particular forgeries on which they were found.

Same Issue. 2 (DOS) Pesos, blue.

Genuine.

Lithographed, in a lighter blue than that of the blue 1 peso. The paper, design, etc., are the same as in the 1 peso, except that the value appears as DOS P^{s}., in small block letters, not nearly filling up (either in width or height) the label containing them.

First Forgery. (2 P^{s}).

Lithographed, in sky-blue, on thick, hard, smooth, very white wove paper. The lettering of CORREOS is much *smaller* than that of BUENOS AYRES. The white dots in the corners are small, but larger than the O of CORREOS. There is no hyphen in the name. (By the way, I ought to have stated that the hyphen, in the genuine, generally looks more like a small white dot than anything else.) None of the corner-dots go anywhere near either inner or outer outlines of the frame. The half sun is high above the water, and the bowsprit and one of the ropes pass right across its face, which shows ten short rays. The outline of the oval is solid all the way round, and the left side of the sea does not touch it. There are five or six white, upper spokes visible in the paddle-wheel; and six ropes pass obliquely from the bowsprit to the mast, touching both. The value is written 2 Ps., which will, of course, instantly condemn this forgery, without need of further description.

Second Forgery. (DOS PS).

Lithographed, in brilliant, dark blue, on rather thick, smooth, bluish-white wove paper. This is the same as the second forgery of the 1 peso, except that it is labelled DOS Ps., in large block letters, almost entirely filling up the height and width of the containing label.

Third Forgery. (DOS - PS).

Lithographed, in pale sky-blue, on thick, hard, bluish-white wove paper. This is the same as the ninth forgery of the 1 peso, with the exception of the points now to be described. The stamp is labelled DOS-Ps., with a large hyphen between the words. There is no dot or hyphen between the words BUENOS AIRES, and the S of the latter word is not out of place.

POSTMARKS.

Genuine and Forged.—As before.

Same Issue. 3 (TRES) Pesos, green.

Genuine.

Lithographed, in yellow-green, on thick, very yellowish-white wove paper, sometimes rather shiny and greasy-looking on the face. The tests are the same as for the genuine 1 peso, except that it is labelled TRES Ps.

First Forgery. (3 PS).

Lithographed, in bluish-green, on rather thick, hard, greyish-white wove paper. This is identical with the first forgery of the 2 pesos, but is labelled 3 Ps.

Second Forgery. (TRES PS).

Lithographed, in dark yellow-green, on medium, white wove paper. The lettering of CORREOS is hardly any larger than that of BUENOS AIRES. The top-stroke of the E of CORREOS is absurdly prolonged, to double its proper length. The letters of all the three words are very thin and ragged; BUENOS AIRES being almost unreadable. There is no hyphen. The corner-dots are small, and none of them touch any portion of the frame. I can make out six rays to the sun, very short and faint; but my copy does not show the sun itself. The outline of the central oval is solid all the way round. The value is correctly labelled TRES Ps., but the block letters are too thin. The paddle-wheel is obscured by the postmark, in my specimen, but I can see indications of some white, upper spokes. There seem to be six ropes, joining the bowsprit and the mast, two only of them touching both. One very small streamer can be seen on the mast. There are two yards, crossing the mast obliquely, which are not seen in the genuine. In a perfect copy, the sea would come about level with the tip of the bowsprit. The flag at the stern not only touches the outline of the central oval, but trespasses very slightly beyond it to the right. The thin letters of CORREOS and BUENOS AIRES will serve, I think, as easy tests. The description given here does not sound so *very* different from that of the genuine, but the appearance of the stamp, as a whole, is bad.

Same Issue. 4 (CUATO) Pesos, red, brown.

Genuine.

Lithographed ; paper, etc., as before. The tests are the same as for the genuine 1 peso, except that the stamp is labelled CUATO P^{s}.

First Forgery. (4 P$^{\underset{.}{s}}$).

Lithographed, in pinkish-vermilion, and also in cold brown, on stout, very white wove paper. This is identical with the first forgery of the 2 pesos, except that it is labelled 4 P$^{\underset{.}{s}}$, with a stop under the little ^{s}.

Second Forgery. (CUATRO P^{s}.).

Lithographed, in carmine-vermilion, on stout, greyish-white wove paper. This is the same as the first forgery of the 3 pesos, but is labelled CUATRO P^{s}.

Third Forgery. (CUATR P^{s}.)

Lithographed, in pale pink, on medium, hard, white wove paper. This is the same as the second forgery of the 1 peso, but is labelled CUATR P^{s}.

Fourth Forgery. (FOUR P$^{\underset{.}{s}}$) !

Lithographed, in warm brown, and also in vermilion, on stout, moderately hard, very yellowish-white wove paper. In general appearance, this stamp is very like the first forgery of the 2 pesos. The lettering of CORREOS is about the same size as that of BUENOS AYRES ; there is no hyphen, and the N of BUENOS is reversed, *i.e.*, the oblique stroke runs down from right to left, instead of from left to right. The corner-dots are small, and do not touch the outlines of the frame anywhere. The sun shows six short rays. The bowsprit crosses his face, and touches the outline of the oval, which is solid all the way round. There are three very distinct, white upper spokes to the paddle-wheel, but the whole of the lower half of it is buried in the water. The flag on the mast is formed by two parallel, dark streamers, with fringed ends. The bowsprit comes above the level of the sea. At the stern of the vessel there is a larch-tree, leaning over to the right. The stamp is labelled FOUR P$^{\underset{.}{s}}$

Same Issue. 5 (CINCO) Pesos, orange.

Genuine.

Lithographed ; paper, etc., as in the genuine 1 peso, but labelled CINCO P^{s}.

First Forgery. (5 P$^{\underset{.}{s}}$).

Lithographed, in dull, dark, chocolate-brown, and also in bright blue, on medium, greyish-white wove paper. This is identical with the first forgery of the 2 pesos, but is labelled 5 P$^{\underset{.}{s}}$

Second Forgery. (CINCO.P^{s}.).

Lithographed, in dark, ochre-yellow, on rather thin, hard, bluish-white or greyish-white wove paper. This is the same as the first forgery of the 3 pesos, but is labelled CINCO P^{s}.

Third Forgery. (CINCO P^{s}.).

Lithographed, in greenish-yellow, on rough, yellowish-white wove paper, *very* thick and hard. The lettering of CORREOS is hardly any larger than that of BUENOS AIRES. There is no hyphen. The corner-dots are rather small, and none of them touch any of the outlines of the frame. The sun shows about ten rays; and they are vertical, instead of radiating; which is an easy test. The tip of the bowsprit reaches to the very centre of the sun's face, and is high above the level of the water. The outline of the central oval is solid all the way round. The stamp is correctly labelled, CINCO P^{s}. There are three lower white spokes to the paddle-wheel, and they are placed almost vertically, instead of radiating. There are six ropes between the bowsprit and the mast, and one of them only goes half-way across. The top of the mast is covered by the postmark, in my specimen. The sea is very calm, with no sign of any white waves, though it boils furiously, in the genuine, about the front part of the vessel, and near the paddle-wheel.

Fourth Forgery. (CINCO P^{s}.).

Lithographed, in yellow-brown or cold bistre, on medium, greyish-white wove paper. The lettering is very like that of the genuine, except that BUENOS AIRES is too small. There is a small hyphen. The dots in the left upper and right lower corners are very small, and do not touch the frame; the other two dots are *much* larger, and both touch the frame. The sun shows seven long rays, and there are three horizontal, dark bars across his face. The outline of the oval is broken on the left side; its shape being continued, as in the genuine, by the horizontal shading, which represents the sea. The stamp is correctly labelled, CINCO P^{s}. There do not seem to be any spokes to the paddle-wheel. There are, as in the genuine, seven lines between the bowsprit and the mast; one of them does not go all the way across. The lower part of the said mast is composed of two thick, *parallel* dark lines, with a white space between them. (In the genuine, the two dark lines diverge at the bottom, and get nearer together at the top.) The flag at the stern of the vessel, near the A of FRANCO, is widest where it touches the outline of the oval, though, in the genuine, the top and bottom sides are perfectly parallel, so that it is the same width throughout its length. The S of AIRES is at a good distance from the white dot to right of it: in the genuine, they very nearly touch each other.

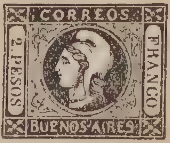
Concerning the genuine stamps, I may add that, besides the varieties mentioned by Mr. Pemberton, I have seen the 1 peso labelled 1 PESO. It is from the matrix of the CUATO PS.; and the T of CUATO has had the top cut off, and the O altogether erased, leaving the upright stroke of the mutilated "T" to do duty as a "1." I do not remember seeing more than one specimen of this, so it is probably not common.

Of the altered stamps, however, there are 48 varieties to be found, in consequence of the careless way in which the alterations were made.

POSTMARKS.

Genuine and Forged.—As before.

Issue of 1860. Paris Print. 4 Reales, 1, 2 Pesos.



The first issue of the set with head of Liberty was printed in Paris. The stamps are not marvels of execution, but they are infinitely clearer and better in every way than the later ones, printed in the Republic itself. Indeed, I fancy that some of the latter would be rejected by our younger brethren, as counterfeits, though they must yield the palm of ugliness to the first issue.

Genuine.

Clearly lithographed, on white wove paper. The head of Liberty is nicely done, and there are five lines of shading at the crease, formed where the cap doubles over, at the top of the head. There are three distinct, dark waves of hair in front of the cap. The necklace upon the neck shows four pearls. All the rest of the necklace, except these four pearls, is hidden by the tail of the cap, which exactly covers over the line, or direction, in which the remainder of the necklace would lie. The eye is distinct and open; the chin is curved considerably forwards. The narrowest part of the shaded background, outside the central circle, on each side, contains four vertical lines of shading. The tail or ear-flap of the cap comes forward to cover the ear, then it goes straight downwards, getting narrower as it goes, until it gives a twist over, and joins the necklace, as before described. There is usually a hyphen between the words BUENOS-AIRES, but I have seen many undoubtedly genuine copies without it, so it is not safe to trust too much to this test. The lettering at the sides is very thin, and the value is at equal distances from both ends of the containing-label.

First Forgery.

Moderately well lithographed, on white wove paper. The head is not well done. There are three lines of shading, where the cap bends over, at the top of the head. There is a white blotch at the top of the forehead, being, apparently, part of the cap; and beneath it there are two waves of hair. The side of the face is shaded with blotches. There is no necklace visible at all; its place being occupied by what looks like dishevelled hair, which has, apparently, escaped from the cap. The eye is a dark blotch; the chin points downward, instead of forward. The narrowest part of the shaded background, outside the central circle, has seven vertical lines of shading on the right, and about six on the left, though the latter are so blotched that it is very difficult to be certain as to the real number. The tail or ear-flap of the cap looks like a rough representation of a leg and foot, the knee coming over the ear, and the rest of the leg pointing forward, so that the toe, if prolonged, would cut into the U of BUENOS. There is no indication of any hyphen, between the words of name. The lettering at the sides is stumpy and fat; and, in the 2 pesos, the value has been altered by simply changing the 1 into a 2, and adding an S to the end of PESO; thus the last S of PESOS is much nearer to the one side of the label than the 2 is to the other side.

Second Forgery.

This forgery may possibly be found in all the values, but I have only seen the 2 pesos. It is very badly done. Lithographed, on white wove paper. Poor Liberty resembles a very shrewish old woman, and her cap is a real nightcap. The front corner of the base of the neck is cut off altogether. There are four vertical lines of shading on each side, just outside the central circle; but they are very crookedly drawn, so that they look very different from the genuine. The S of BUENOS looks like a Z, reversed and inverted. There is no stop between the words BUENOS AIRES. The final S of PESOS is much too near its own end of the label. The tail of the cap points to the O of BUENOS, and the B is decidedly nearer to the left-hand end of the label than the S of AYRES is to the right-hand end.

Third Forgery.

Of this I have only seen the 1 peso, in red. Lithographed, on hard wove paper, of a yellowish white. The upper part of the head is tolerably well done, but the lower jaw is swollen, as if the poor lady were suffering from tooth-ache. The shading in the crease, formed where the cap doubles over, at the top of the head, consists of five lines, radiating from a thick line, like twigs from a branch. There are four very distinct twists of hair, in front of the cap. There is no necklace; but the tail of the cap comes right forward, to the very front of the neck, and entirely covers that part where the necklace ought to be found. The eye is moderately distinct, but not quite so clear as in the genuine. There is no chin to speak of; for the usual curve, between the lower lip and the chin proper, is filled up by the swelling of which I spoke. The narrowest part of the shaded background, outside the central circle, has six lines on the right side, and four on the left. There is a very faint hyphen between the words BUENOS-AIRES. The lettering at the right side is too large and thick. The first O of CORREOS is a distinct Q.

Fourth Forgery.

The stamps of this set are very bad. Lithographed, on stout, rather greasy-looking, tinted wove paper; *i.e.*, tinted, on the face, pink for the red, greenish for the green, etc.; also on medium, very white wove paper. The crease in the cap is a mere blotch, but there are two very short lines projecting from it, and one drawn below it. The hair shows a large upper twist, and two rather smaller ones below it. A dark line (not touching the tail of the cap) runs right across the lower part of the neck, where the pearl necklace ought to be. The tail of the cap comes suddenly to a point, and ends just above the said dark line. Below this line is a second one, not found in the genuine, or in the other forgeries, which runs across the neck, close to the base. The chin is *very* sharply pointed. The narrowest part of the background, between the central medallion and the frame, contains three *thick* dark lines on the right side, and two on the left; in each case including the inner line of the frame. (In the genuine I have not included the inner line of the frame, as the other lines are *much* thinner; but, in this forgery, the inner line of the frame, and the other lines, are all of equal thickness.) There is no hyphen between the words BUENOS AIRES; but, on the other hand, there is a distinct white dot, above the right top corner of the S of AIRES, which exists only in this forgery. The side-lettering is coarse, and the C of FRANCO is an ordinary capital C, instead of having both head and tail alike.

NOTE.—There is still another set of forgeries of this issue, very much better than any of those described, and decidedly dangerous; but I have not been able to take notes of the differences.

POSTMARKS.

Genuine.—The usual cancellation is a smallish oval, filled with crossed, oblique lines. But many of the genuine stamps of this issue passed the post without being cancelled, owing to a habit, on the part of the Buenos Ayreans, of applying the stamps by way of seal to their letters, so that they escaped the notice of the officials.

First Forgery.—Uncancelled.

Second Forgery.—Uncancelled.

Third Forgery.—29.

Fourth Forgery.—Something like 42, without numerals.

Issue of 1860. Local Print. 4 Reales, 1 Peso.

This issue can easily be distinguished from the last, by the extreme badness of the impression. The type is, I believe, really the same; but it looks very different, owing to the faulty execution of the printing.

Genuine.

Very badly lithographed, on soft wove paper, as before. The pearls of the necklace are merged into one dark line, which is joined to the tail of the cap. In all my copies, there is a dot between the words BUENOS AYRES. There is no stop after the S, in the 4 reales value. It will be understood that this issue is exactly like the last, in all points, except that the whole design is blotchy, and very badly printed.

Forged.

Lithographed, on hard, white wove paper. The whole front and base of the neck seem to be merged into the background, and are almost invisible. There is no necklace to be seen, nor the part of the tail of the cap, which ought to join it. The waves of hair of the originals are here made part of the cap instead, and, in some copies, this part is perfectly white. The tail of the cap points in the same direction as that in the first set of forgeries of the Paris-printed issue. There is no dot between the words BUENOS AIRES. There is a stop after REALES in the 4 reales value.

POSTMARKS.

Genuine.—An oval of diamond-shaped dots. Also 29.

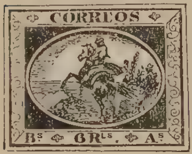
Forged.—Uncancelled, or part of an oval, with very thick outline.

"Horseman" Essays. 1859.

4 Reales, yellow; 6 r., green; 8 r., violet; 10 r., lilac.

No youthful collection seems to be complete, without one or more forgeries of these essays, so I thought I might as well describe them.

Genuine.



Rather nicely lithographed, on hard, medium, white, or yellowish-white wove paper, with crinkly, yellow gum. The oblique lines, at the four corners of the stamp, which join the inner and outer frames together, go all the way across, from outer corner to inner corner. The little L, of R^{LS}, is like a numeral 1. The A, of A^{S}, is exceedingly broad and square at the top. The right hind-hoof of the horse trespasses into the white, oval ring. The letters of CORREOS do not touch each other anywhere. The left-hand side of the oval shows the sun, about three-quarters above the horizon, with about seven white rays proceeding from it; but the whole of the seven are not always visible. There is plenty of space to draw a line between the oval and the frame, at the four nearest points, top, bottom, and sides.

Forged.

Lithographed, not so well as the genuine, on thick and very hard, white or yellowish-white wove paper, ungummed. The oblique line, in the left top corner of the stamp, does not go all the way across, from inner to outer frame, and the other three oblique lines do not meet the corners accurately. The little L, of R^{LS}, is a block letter. The A, of A^{S}, is not abnormally broad at the top, which looks slightly rounded, instead of being cut off square. The right hind-hoof of the horse does not trespass at all into the white, oval ring. In the word CORREOS, the bases of the letters RRE are all joined together. The sun is not shown at all, its place being taken by a cloud. The oval goes so near to the frame, at the top, bottom, and sides, that there is no room to draw a line between them in those places. The colours are the same as in the genuine, but they are *all* labelled "6 RLS."; *i.e.*, only the 6 reales has been imitated, and made to do duty for the whole set, by printing it in the four different colours.

POSTMARKS.

Genuine.—Being only essays, the genuine stamps are, of course, uncancelled.

Forged.—Generally uncancelled, but occasionally to be found with a blotchy postmark, which I have been unable to make out.

* * *

BULGARIA.

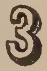
PROVISIONAL STAMPS.

Issue of 1884-5.

3, surcharged, in black, on the 10 Stotinki, rose.

Genuine.

All the outlines of the 3, except where they are thickened, as shading, are extremely thin. In the hollow of the upper half there is a small projection,—a sort of upright oblong,—and this projection is only outlined; *i.e.*, not solid black. To the right of the shadow, inside the lower limb, there is also an outlined space. The thick, shaded part of the front of the upper limb does not touch the outline of the central projection. Where the shading from the back comes into this central projection or tongue, it does so almost horizontally, so that, if prolonged to the left, it would pass out, almost at the very centre of the tongue.



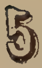
Forged.

It will be understood, of course, that, in the forgeries here described, the stamps are genuine, but the surcharges are counterfeited. All the outlines of the 3 are a good deal too thick; the very thinnest parts being quite $\frac{1}{4}$ mm. thick; while the genuine surcharge is very much thinner. The little projection inside the hollow of the top half of the numeral is solid black. The inside shading to the lower limb (which is, in the genuine, composed of two similar pieces, the left-hand one solid and the right-hand one outlined) is so coarsely done that it appears almost all solid. The thick, shaded part of the front of the upper limb touches the top, left corner of the central tongue. The shading from the back, where it comes into this central tongue, slopes down to the left; so that, if prolonged to the left, it would pass out, almost at the bottom corner of the tongue. The extra outline, to right of the lower limb, is blotched and ragged, just at the centre of the back of the said lower limb. This is not the case with the genuine.

Same Issue. 5, surcharged, in black or red, on the 30 Stot., blue and brown.

Genuine.

In the hollow inside of the body of the 5, the thickened part of the shading of the inside of the tail *just* touches the similar, thickened



shading of the bottom of the neck, so that the central oval is really closed, although the front part of the division between the neck and the tail is open. There is an outline (inside the oval) to the thickened part of the shading of the upper part of the oval. The width of the neck of the 5, measured inside the coloured lines, is ¾ mm. The tail of the 5 does not project to the left of the outline of the front of the neck: that is to say, the front outline of the neck, if prolonged downwards, would coincide with the outline of the tail.

First Forgery.

I have only seen this in black, but it may possibly exist in red also. No part of the tail of the numeral touches the shading below the neck, so that the oval inside the body is open. There is an outline, not filled up with colour, to the bottom of the tail, inside the oval. In the genuine, this outline is filled up with colour, and makes what I have called the "thickened shading" of the inside of the tail. If I have made myself understood, this should be an easy test. The width of the neck of the 5, measured inside the outlines, is ¾ mm., like the genuine. The tail of the 5 does not point directly upwards, but rather obliquely upwards, towards the left; thus a line drawn down along the front of the neck would cut deeply into the end of the tail. This is another easy test.

Second Forgery.

I have only seen this in black. In the genuine stamp, the thickened shading, inside the upper part of the oval, has an outline, following the curve of the shading, and about ½ mm. distant from it. In this forgery, the space between the shading and this outline is filled up with solid colour, thus making that part of the shading twice as thick as it ought to be. My specimen is heavily postmarked, but as far as I can see, the oval is perfectly open, as no part of the tail touches the neck. The numeral is too narrow; the width across the neck, between the outlines, being less than ½ mm., instead of ¾ mm. The curved head is also far too narrow; it measures about ¼ mm. across, between the outlines, instead of about ¾ mm.

POSTMARKS.

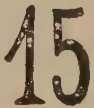
Genuine.—I have no postmarked specimens.

Forged.—All my forgeries are cancelled with part of a large circle, containing an outlined star.

Same Issue. 15, surcharged, in red, on the 25 Stot., blue and pale blue.

Genuine.

The serif to the head of the 1 is the same width all the way, from where it leaves the body of the numeral to its end; *i.e.*, nearly ¾ mm. wide. The head of the 5 is slightly concave, but it slopes down decidedly to the right, so that the right-hand end is considerably lower than where it leaves the upright stroke. The vertical outline of the front of the neck, to the top of the numeral, measures 7 mm.



Forged.

The serif to the head of the 1 decreases gradually in thickness towards its point, so that, at the said point, it is almost a hair-line. The projecting head of the 5 is very concave, and it rises, instead of sloping downwards to the right, so that the right-hand end is considerably higher, instead of lower, than where it leaves the upright part. This is a very easy test. The vertical outline of the front of the neck, to the top of the numeral, measures less than 6½ mm. The oval body of the 5 is decidedly smaller than in the genuine, but I cannot give the measurements, on account of the difficulty of fixing the points from which to measure. However, I fancy the other tests will be found sufficient.

POSTMARKS.

Both genuine and forged bear the large circle, containing an outlined star.

BOGUS PROVISIONAL.

10, in blue, on 15 Stot., lilac-mauve.

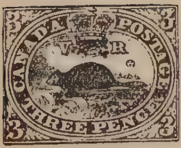
There never was, of course, a genuine stamp like this. My specimen has the bogus surcharge printed in ordinary (*i.e.*, not fancy) numerals, 5½ mm. high, in pale blue.

CABO DELGADO.

Some of my readers may have come across a set of stamps, of which the following is a description. There is a castle in the centre (very like the castle used in chess) in a white, pearled circle; CABO DELGADO, in two lines, at the top; PROVINCIA DE MOCAMBIQUE, in two lines, at the bottom; COMPANHIA to left of the castle; DO NYASSA, to right of it, and the value across the castle. They are lithographed, on rather transparent, white wove paper, white gum, unperforated, and perf. 14¼. The values are: 10 reis, pale red; 20 r., mauve; 50 r., yellow-green. Besides these, there are three "provisionals"; with PROVISORIO and value, in two lines, printed in black, across the value; 5 reis, on 10 r.; 75 r., on 20 r.; and 100 r., on 50 r. These labels were, I believe, simply a swindle, and have no philatelic value whatever. My specimens are all uncancelled.

CANADA.

Issue of 1857; 3d., rose, perf. 12.



I have seen no forgery of the stamp itself; but, as the perforated issue is worth 12s., while the unperforated only fetches 1s. 6d., the forgers have supplied the genuine with various gauges of perforations.

Genuine Perforation.

The perforation gauges 12, and is nicely done. From outside to outside of the perforations, the stamp measures 25 × 20½ mm.

Forged Perforations.

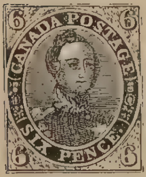
I have the stamps perf. 10, 12, 12¼, and 13. From outside to outside of the perforations, the following are the measurements of the stamps in my possession :—

Gauge of Perforation.	Size of Stamp.
Perf. 10	24 × 19½ mm.
Perf. 12	24 × 19½ mm.
Perf. 12 (another specimen) ...	24 × 19 mm.
Perf. 12¼	24½ × 19½ mm.
Perf. 13	24 × 19¾ mm.

As might be expected from these measurements, the perforations generally eat into the design, on one side, if not more. The stamps perf. 12 are, of course, dangerous.

My publishers' Catalogue states that this value is known perf. 14, and also *perçé en scie* 13, but that it is very doubtful whether these latter are genuine.

Same Issue. 6d., grey-lilac, purple-brown, perf. 12.



Genuine Perforation.

This is a clean-cut perf. 12, as before.

Forged Perforation.

My only specimen is perf. 12, like the genuine, but it has a very poor and ragged appearance, and is extremely close to the design on three sides.

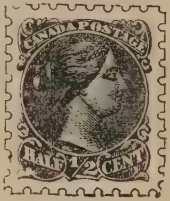
POSTMARKS.

Genuine.—One of the most usual postmarks on the early Canadians is very like 68, but with the outside circle no thicker than the rest. I have also 6, with very large numerals in the centre. There are, however, many others.

Forged.—These, of course, have genuine cancellations.

BOGUS OFFICIAL.

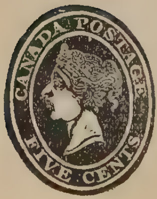
I have lately (1902) come across the large ½ cent of 1868 with the word OFFICIAL (measuring 20 × 2½ mm., printed obliquely upwards, from left lower to right upper corner. No such stamp was ever issued.



ENVELOPES.

Issue of 1862. 5 Cents, vermilion.

Genuine.



Engraved in *épargne*, and embossed, on obliquely-laid, cream paper, watermarked Ca. P.O.D., size 140 × 83 mm., with rounded flaps. Also on white laid paper, same watermark, flap less rounded, same size. The outer red line of the stamp is barely ½ mm. wide, and is uniform in width, all the way round. The white ring, outside the lettered oval, and the similar, white ring, inside it, are smooth, regular curves, and not ragged anywhere. The lettered oval itself is 2 mm. wide all round. The letters AD of CANADA do not touch each other, and the two legs of the A of POSTAGE are not joined together at the bottom. The central oval, measured at the level of the Queen's mouth, is 12½ mm. across. The nose is only slightly aquiline, and not very pointed. The chin is rounded. The little curl hanging from the chignon is of a corkscrew-shape, and there are two small, but distinct curls, low down on the back of the neck. The N and T of CENTS are joined at the top.

Forged.

Embossed, on orange wove paper, no watermark. I do not know whether the envelope exists entire; I have only a cut specimen. The outer red line of the stamp is, in some parts, fully 1 mm. broad, but it is not equally broad all round. The white ring, outside the lettered oval, is very badly done, being especially ragged and unsteady near the AN of CANADA. The inner ring is also bad, being wavy and crooked under TAGE of POSTAGE, and too wide between CANADA and FIVE. The lettered oval itself is, in some parts, quite 2½ mm. wide. The bottoms of the letters AD of CANADA touch each other, and the two legs of the A of POSTAGE are joined together by the footstroke, which goes right across. The central oval, measured as before, is nearly 14 mm. wide. The nose is extremely aquiline, with a very sharp point; the chin is also sharply pointed. The little hanging curl diminishes to a point, without being a corkscrew; and the two small curls in the back of the neck show merely as a shapeless lump. The tops of the N and T of cents are not joined together.

POSTMARKS.

Genuine.—My only used specimen is cancelled with (an oblong of?) oblong dots.

Forged.—My specimen is uncancelled.

Same Issue. 10 Cents, dark chocolate.

I have, so far, seen no forgery of this stamp.

REPRINTS.

These are on white wove, white laid, or amber laid paper. In the white laid, the lines are oblique, as in the genuine; but, in the amber laid, the lines are vertical. My specimens are all cut, but the laid ones show part of a watermark. I have been told that the watermark is U. S. P. O., but should think that this is unlikely, and that it is probably the same as the genuine. The 5 c. is almost exactly the colour of the genuine, but the 10 c. varies. I have specimens in the chocolate, or black-brown, of the genuine, and others of a redder brown, some approaching to chestnut.

BILL-STAMP, WITH FORGED POSTMARK.

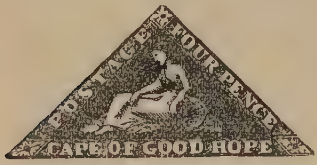
I have the one dollar "Bill-stamp," black and blue, cancelled with a very large copy of 54, with AII in the centre. Of course, this cancellation is bogus.

CAPE OF GOOD HOPE.

Issue of 1853. Blued paper. 1d., 4d.
Issues of 1855-58. White paper. Imperf. (also rouletted, unofficially). 1d., 4d., 6d., 1s.

Genuine.

Finely engraved, in *taille-douce*, on rather stout, rough wove paper, *bleuté* or white, according to the date of issue; watermarked with an anchor, which is, however, not always very easy to see. The stock, or cross-bar, of this anchor is 2 mm. wide, and 7½ mm. long. The ornament at the top of the stamp, above the head, is a sort of flower, of 8 petals—four large, pointed oval ones, with four small, pear-shaped ones between them. The centre of this flower is a coloured dot, surrounded by a circular ring, but the whole is frequently blotched into one large dot. There are no coloured lines radiating from this central ring. The ornaments in the other two corners show a dot in the centre, surrounded by a somewhat oval ring, and from the ring proceed four coloured lines, one into each of the larger petals. In good specimens, these lines extend almost to the very tips of the two horizontal petals, though the vertical ones do not go to the tips of the upper and lower petals. The face has a fairly pleasing expression, but the chin is rather retreating. The profile shows an indentation, where the nose joins the forehead; *i.e.*, the nose is not in the same line with the forehead. There is no projecting tuft, where the hair begins, on the forehead. The chignon is decidedly small and unobtrusive; it is generally shaded nearly all over, and does not touch the scalloped outline, under the value. A line, drawn centrally along the stem of the anchor, would just touch the bottom of the C of CAPE; and a similar line, drawn along the top of the outline of the right knee, would pass almost through the centre of the S of POSTAGE. The tip of the left foot reaches to the centre of the vertical stroke of the P of CAPE; *i.e.*, if a line were drawn vertically upwards, through the centre of this stroke, it would just touch the tip of the great toe. The hair and chignon stand out very little from the background. The left hand appears to be closed, except that one finger is slightly extended. In the right hand, the thumb and first finger are very distinct, but the other fingers are almost invisible, and are much shorter than the first finger. The end of the head of the anchor is *slightly* pointed, and the outline of the thick part of the fluke or barb of the upper arm of the said anchor is cut off obliquely, by a line that, if prolonged downwards, would cut through the centre of the first O of GOOD. The point of the fluke of the lower arm of the anchor comes almost to the very edge of the rock on which it lies. The background, behind the figure, is composed of engine-turned lines, but set so very close together that, at a little distance, it looks perfectly solid, and there are no scratchy lines on the said background, between the value and the rock. The point of the great toe of the right foot is exactly above the centre of the E of CAPE, and the foot itself is nicely shaped—the profile of the toes being of normal thickness. There is no flaw in the upper part of the frame round the flower, in the left lower corner of the stamp. In the scalloped line along



the top of the name-label, one point of a scallop is above the centre of the C of CAPE, another above the right top corner of the A, and another above the right of the centre of the P of that word.

First Forgery.

I first saw this in 1891, and it was then the best counterfeit of this issue that had appeared up to that time. Very nicely engraved, in *taille-douce*, on very stout, rough, yellowish-white wove paper, brownish gum, no watermark. The only value which I possess is the One Shilling, which is printed in bright chestnut-brown, bluish-green, yellow-green, and a very yellowish, olive-green,—a most peculiar colour. The ornament at the top of the stamp, above the head, has a very tiny ring, not quite in the centre, and round this is an *oval* ring, from which proceed four dark rays into the four large petals of the flower; these rays do not exist in the genuine. The ornaments in the lower corners of the stamp are fairly like the genuine; except that the dark rays are much too short, and do not extend to anywhere near the ends of the leaves. The rays in the left-hand ornament are not truly at right angles with each other. The face has a disagreeable expression, and the profile is almost a straight line from the top of the forehead to the tip of the nose, without any indentation. There is a ridiculous tuft or knob, in front of the forehead, just where the hair begins. This is an easy test. In the genuine, there is a tiny white spot in the engine-turning of the background, very near the forehead, and the forgers have mistaken this (very inconspicuous) dot for part of the hair. The chignon is too white, and too large, and consists of three large folds of hair; whereas, in the genuine, there seem to be only two folds, so far as I can make out. A line drawn centrally through the stem of the anchor would pass through the very middle of the C of CAPE, and a similar line, drawn along the top of the outline of the knee (which, however, in this forgery, is much more rounded and curved than in the genuine), would cut through the centre of the O of POSTAGE. The tip of the left foot reaches about as far as the genuine, but the great toe is too big, and looks swollen. All five toes are quite distinct,—more so than in the genuine. The point of the toe of the right foot is thicker than the genuine, and has not the same slightly upward curve; it seems to lie very close to the little toe of the left foot, owing to the absence of the shading which separates them in the genuine. The hair and chignon stand out too prominently from the background. The left hand is open, and shows four fingers, but no thumb. The right hand is also open, and shows a thumb and three fingers, the second finger being distinctly longer than the first. The end of the head of the anchor is smoothly rounded. The flukes of the anchor are cut in, almost like the barb of a fish-hook, and the outline of the barb of the upper half of the anchor, if prolonged, would cut into the D of GOOD. The point of the lower fluke does not reach the bottom outline of the rock. The engine-turned lines of the background are far too distinct and separate; they are wavy, horizontal lines, crossed by oblique ones, which run down from left to right. In the genuine, no particular pattern can be discerned. A point of the scalloped line, above the name, touches the *left* top corner of the A of CAPE, and another touches the exact centre of the P. All the lettering looks too large and prominent, being 1¾ mm. high, instead of 1½ mm.

Second Forgery.

This is quite new to me (1902), and decidedly dangerous, though hardly so finely executed as the one just described. Nicely engraved, in *taille-douce*, on thick, rather rough, very white wove paper, white gum, "watermarked" with an *impressed* anchor, the stock or cross-bar of which, when visible, is only about ¾ mm. wide, by about 5 mm. long. There is a full set; but the background is not exactly the same in all; the One Penny is in deep carmine, almost lake; the Fourpence is in sky-blue, and in deep blue, inclining to indigo; the Sixpence is a cold purple; the One Shilling is a very deep yellow-green, and also emerald-green. Of the four, the Fourpence is the poorest. The lowest petal of the ornament at the top of the stamp has a tiny piece out of the middle of its left side, like a little, coloured dot. The centre of this ornament, in the 1d., seems to have two little rings, side by side, inside the central ring; in the 4d., the ring has a dark dot, to left of the centre, inside the ring, and three dots *outside* the ring, at its upper part; in the 6d., it is an oval ring, inside a circular one; and, in the 1s., it is something like the 6d., except that the outside ring is broken at the left side. The radiating lines in the ornaments in the lower corners of the stamp are much too short; one of the said lines, in the left-hand corner, is crooked, or bent; and there is a dark flaw, across the top outline of the diamond-shaped frame, round the ornament in the left-hand corner, where the engraver's tool has slipped over the boundary. This flaw does not exist in the genuine, or in any of the other forgeries. The face is fairly agreeable, but the nose is somewhat too fat and rounded, while the chin comes well forward. The forehead and nose, like the genuine, are not in one straight line. The chignon is too large and conspicuous in the 4d., though not so much so in the other values. In the 4d., it not only touches the scalloped outline of the frame behind it, but one of the scallops actually cuts into it. In the other values, the chignon does not touch the frame. In all the values, it seems to be one fold, or mass of hair, tied round, close to the head, with another band of hair. A line drawn up through the centre of the vertical stroke of the P of CAPE would pass decidedly to the left of the point of the big toe of the left foot. The thumb and two fingers of the right hand are quite distinct; one of the fingers being shapeless and clumsy. There is a distinct point to the head of the anchor, and it is not in the very centre of the bow or arch, but too low. One great test for the Fourpence is the background. In front of the seated figure, it is fairly like the genuine, though the lines are too plain; but, at the back of the figure, the lines are extremely scratchy and irregular. The other values are not so scratchy at this place; the 1s. is the best in this respect. The thick part of the upper fluke or barb of the anchor is cut off obliquely, by a line that, if prolonged downwards, would pass a little to the right of the centre of the first O of GOOD. The right foot ends above the centre of the E of CAPE, as in the genuine; but it is badly shaped, with the instep very thick, and the toe runs out to a long, slender point, not coming near to the little toe of the left foot. In the scalloped line, along the top of the name-label, there is one point of a scallop over the end of the C of CAPE, none over the A, and one over the end of the P of that word. Notwithstanding all these differences, the general appearance of this forgery is so good, that I must warn my readers to be careful.

Third Forgery.

This is a very poor and coarse production, compared with the two just described. Coarsely lithographed, on thin, smooth, greenish, or very white wove paper, no watermark. The greenish paper is intended to represent the *bleuté* of the earliest Penny and Fourpence. The petals of the floral ornament at the top of the stamp are all very thin and "scraggy." The ornament in the left bottom corner shows a very oval ring, round which is another, from which the four dark lines radiate; the one running upwards goes almost to the very top of the leaf; though this is usually the shortest of the four in the genuine. The face is not unlike the portraits of Mr. Balfour, and the shading on the cheek is exactly like a whisker. The chignon is very small and inconspicuous. The nose is too short, in proportion to the face; the chin comes forward, and is pointed. A line drawn centrally along the stem of the anchor would cut through the middle of the P of CAPE; and a similar line, drawn along the upper outline of the knee, would go through the upper part of the S of POSTAGE. The left foot is very badly shaped, having apparently had some operation performed to the little toe, which is more or less bent away from the rest. The great toe reaches to the middle of the P of CAPE, as though the artist was not quite sure whether it was a little toe, or a heel. A line drawn upwards, through the centre of the vertical stroke of the P of CAPE, would just touch the point of the great toe, as in the genuine. The left hand is doubled up into a fist, and the right hand is open, showing two fingers and a thumb, the first finger being absurdly thick and swollen. The head and flukes of the anchor are like the genuine, though the head is slightly more pointed. The white spot in the engine-turning, just opposite to the place where the hair and forehead join, is very much too prominent, and is round. In the genuine, it is a tiny, white dash, higher up than the front of the hair. The lines in the background, to represent the fine engine-turning of the genuine, are clumsy and blotched together, presenting a more or less mottled appearance. This forgery is not dangerous.

Fourth Forgery.

Very coarsely lithographed, on rather thick, fairly smooth, white wove paper, no watermark, ungummed. I do not know how the sheets of the genuine were arranged, but I have sheets of all the values of this counterfeit, and they are in three rows, of five pairs of stamps in each row,—30 stamps in all. The floral ornament in the top corner is very poor, as the petals or lobes are hardly separated from each other. The radiating lines in the ornaments in the lower corners are short and very faint; the lowest one in the right-hand ornament, being like a slit in the leaf, and running to the left, instead of vertically downwards. The face is quite that of an imbecile, with a long upper lip, a more or less open mouth, and a very retreating chin. The profile is almost a straight line, from the top of the forehead to the tip of the nose. The chignon is practically invisible; it is merely a small, white dot. A line drawn centrally along the stem of the anchor would cut into the foot of the P of CAPE. The tip of the left foot extends very little further than the space between PE; the said foot is badly shaped, and there are no toes visible; in fact, the foot is in profile, like the other, instead of showing five toes. The heel of the left foot is like a boot-heel. The right hand shows a thumb, and one finger; the left hand shows three fingers. The anchor is thin, and poorly drawn, and the bottom fluke comes to the very edge of the rock. The background is exceedingly coarse, being composed of slightly wavy, crossed lines. The engine-turning, behind the lettering, is represented by almost straight, coloured lines, on a white background, and these, also, are very coarse. The letters have a ragged, unfinished look about them, and they are not all alike in height and thickness. In the 1d. and 4d., there is no separation between the words of value, and the O of FOUR is squeezed flat at the bottom. In the 6d., the words of value are smaller than the rest of the lettering; and, in the 1s., the letters of ONE are considerably larger than those of SHILLING, and the O very nearly touches the frame to left of it. The line along the top of the name-label is not scalloped, but is formed of pairs of short lines (= = =). I do not think this forgery ought to deceive any but a tyro, yet I constantly get specimens from amateurs to know whether they are genuine or not.

POSTMARKS.

Genuine.—The most usual is something like 30 (only it is a triangle, instead of a diamond), with a blank centre, and with large outlined letters, C, G, H, near the corners of the triangle. I have also seen the name of a town, in block lettering, arranged in an oval form, without outline. Also name of a town, in a large, outlined oval.

First Forgery.—Uncancelled.

Second Forgery.—A diamond, like 30, but much elongated, with blank centre.

Third Forgery.—41, 62, 98.

Fourth Forgery.—98.

BOGUS STAMP.

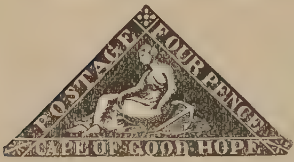
One Penny, blue.

I have a specimen of the one penny of this issue which, at a distance, resembles the fourpence. Knowing that the issue next to be described contained a 1d., blue, the fakers have dyed the whole stamp, paper and all, to a blue, very like that of the 4d. of this issue. Such a stamp, of course, never existed.

NOTE.—After the interregnum, which was filled up by the "block-printed" provisionals of 1861, described below, the printing of the stamps, from Messrs. Perkins, Bacon, and Co.'s plates of the issue just dissected, was continued by Messrs. De la Rue and Co., in slightly different colours; but it will be understood that the tests which I have given are the same for the stamps of both printings. The 1d., with watermark of Crown and CC, often catalogued, is only a proof.

Issue of 1861. 1d., red, blue; 4d., blue, red.

These are what are commonly called the "block-printed" stamps. The 1d., blue, and the 4d., red, are errors, arising from a *cliché* of each getting into the sheet of the other value; so that there was a 4d. on each sheet of the 1d. value, and a 1d. on each sheet of the 4d. The stamps were engraved in the colony, pending the arrival of a new supply from England, and are very rough.



One Penny. Genuine.

Block-printed on yellowish-white laid paper, rather thin. In many copies, the laid lines are not at all conspicuous. At the top of the stamp, above the head of the figure, there is a sort of star, formed by five roughly-circular white dots, arranged in the form of a cross, with four thin, long white dots between the spaces of the four outer, large round ones. To put it clearer, there is a large round white dot in the centre, surrounded by four large, round white dots, and four long, thin dots, placed alternately. A line drawn centrally along the stem of the anchor would cut through the middle of the E of CAPE, and a line drawn along the upper outline of the right knee would pass centrally through the S of POSTAGE. The tip of the left foot reaches just as far as the beginning of the P of CAPE. The right foot, which crosses over the left, reaches to the beginning of the E of CAPE. The chignon is round and distinct, though small; and it is placed just under the first stroke of the N of ONE. The projecting piece of ground, to the right of the anchor, is nicely shaped, and shaded. There is no white line round the outside of the stamp. The lettering, in all good and unflattened specimens, stands up well from the paper, being slightly embossed in the press; and one edge of the stamp, generally the one outside the value-label, is quite deeply sunk into the paper. The O of ONE very nearly touches the white line to the left of it. There are no white lines in any of the frames, and the white lines under POSTAGE and ONE PENNY, and above CAPE OF GOOD HOPE, are single, and straight. The figure of Hope is bald-headed, her eye is more or less round, and she is looking down, apparently contemplating her own right knee. The upper fluke of the anchor, if prolonged, would cut into her left arm, well below the elbow, but not near the hand. The lower fluke of the anchor is deeply buried in the ground, and quite invisible. It will be understood, of course, that the background of the stamp, both in the 1d. and the 4d., is solid, without any indication of engine-turned lines. The name and value-labels are also solid.

One Penny. First Forgery.

Lithographed, on very stout, yellowish-white wove paper. The ornament in the top corner of the stamp is a sort of asterisk, showing a very small, white dot in the centre, surrounded by eight small dots, more or less round, and all of about equal size. A line drawn centrally along the stem of the anchor would cut centrally through the A of CAPE. A line drawn along the upper outline of the knee would just touch the foot of the P of POSTAGE. The tip of the left foot reaches to the middle of the P of CAPE, and the tip of the right foot reaches to the middle of the E of that word. The chignon is almost invisible, and it is too high up, so that the first stroke of the N of ONE, if prolonged, would almost pass below it without touching it. The projecting piece of ground, to the right of the anchor, is shaped almost like a heart, and is altogether unshaded, except for the thick line which outlines the curve of the anchor. There is a white line all round the outside of the stamp, inside the red edge. The lettering is not embossed, and no edge of the stamp is sunk into the paper. The O of ONE is more than half a millimetre distant from the white line to the left of it. The figure of Hope has a very skeleton-looking head; her eye is roughly triangular, with the point downwards, and she appears to be looking slightly downwards, towards the T of POSTAGE. The upper fluke of the anchor is not visible in my specimen, but if it were, it would, if prolonged, almost cut into the elbow. The lower part of the head or bow of anchor is visible, but it has no proper fluke.

One Penny. Second Forgery.

This is not in my possession, and I only took one or two hasty notes at a time when I had no genuine specimens to compare with it. The left foot of the figure is absurdly long and thin, and reaches to a little before the beginning of the P of CAPE. The words CAPE OF GOOD HOPE are very close together, so as almost to look like one single word. The stamp is lithographed, on white wove paper.

One Penny. Third Forgery.

I saw this some little time ago, and fear that it is dangerous. The impression is apparently in wood-block, like that of the genuine, and on both laid and wove paper. I have no tests, but trust that the description of the genuine given above may suffice for the detection of this counterfeit.

One Penny. Fourth Forgery.

Lithographed, in brick-red, ultramarine, and Prussian-blue, on stout, hard, very white wove paper. The star at the top of the stamp shows a small, white dot, surrounded by eight long, white dots, all about the same size; and the whole is much more distinct than in the genuine. The tip of the left foot hardly reaches to the middle of the P of CAPE. The other foot is not visible. By the way, in this forgery, the foot looks more as though it belonged to the right leg, which is crossed over the other. There is no chignon, but Hope wears a white wreath or tiara. All the lettering is very distinct, but it does not stand up from the paper. The C of CAPE is very badly shaped. None of the edges of the stamp are sunk into the paper. The O of ONE is even further from the end of the label than it is in the first forgery. The face of Hope is much better-looking than in the genuine, or any of the other counterfeits. There is dark hair under the wreath, and the eye is a transverse oblong, going nearly across the face. She holds her head straight up, and appears to be looking forwards at the G of POSTAGE. The upper fluke of the anchor, in this forgery, is an easy test, as it is an arrow-head, and points to the hand. The lower fluke is visible, and shows even slightly below the edge of the piece of ground.

One Penny. Fifth Forgery.

Lithographed, in a sort of rose-pink, on thick, yellowish-white wove paper. The ornament at the top of the stamp has a round, *dark* centre, and shows eight rays, joined together at their bases, so as to make a sort of wheel, without a tyre. A line drawn along the centre of the stem of the anchor would cut centrally through the O of OF. There seem to be only a few oblique lines of drapery, in place of the left foot, and the front of this drapery is just above the *end* of the P of CAPE. The right foot reaches nearly to the middle of the E of that word. The head is rather covered by the postmark, but it appears to be decidedly larger than the genuine, with hair and chignon heavily shaded. The face has a very sulky expression, and eye, nostril, and mouth are all visible. The ground, to right of the anchor, is shaded with horizontal, and, at the end, with vertical lines, though these are not shown in the genuine. The lettering does not stand up at all from the paper. The O of ONE is as far from the end of the label, as the E of that word is from the P of PENNY. There are horizontal white lines of shading at the ends of all three outer labels, before and after POSTAGE, ONE PENNY, and CAPE OF GOOD HOPE; and the inner lines of the frame, which form the central triangle, are double, and wavy, instead of single and straight. The head of the anchor shows a decided point, much more so than in the genuine, and the lower fluke is plainly visible. I do not think this forgery is very likely to deceive.

One Penny. Sixth Forgery.

Coarsely lithographed, on rather thin, yellowish-white wove paper. I only have this in pale blue (*soi-disant* error) but no doubt it also exists in red. The ornament in the top corner is a fairly large, round white dot, with four similar dots round it, making a cross, and very faint indications of four thin, longish dots between the arms. A line drawn along the centre of the stem of the anchor would cut through the middle of the G of GOOD; and a line drawn along the outline of the knee would cut into the lower part of the S of POSTAGE. The tip of the left foot reaches to the centre of the P of CAPE, and the right foot, which crosses over, reaches to the centre of the E of that word. Hope seems to have a white cap, resting on dark hair; and the first stroke of the N of ONE, if prolonged downwards, would pass to the right of the cap. The projecting piece of ground, to the right of the anchor, ends in a sharp point. There is a white line round the outside edge of the stamp, and no edge is sunk into the paper. The lettering does not stand up. The O of ONE is a long way from the end of the label. Hope is very round-shouldered, her mouth is plainly visible, and she is looking straight forward, at the G of POSTAGE. The anchor has no flukes.

POSTMARKS.

Genuine.—As in the first issue.

First Forgery.—80, 101 (with an extra ring).

Second Forgery.—I do not remember the cancellations.

Third Forgery.—I do not remember the cancellations.

Fourth Forgery.—Uncancelled. Also an imitation of the triangle of parallel lines, with outline letters, C, G, H, in the angles, but the lines are too thin, and the cancellation is lithographed.

Fifth Forgery.—54, larger, with blank centre.

Sixth Forgery.—98, lines thicker and closer.

Same Issue. Fourpence, blue, red.

Genuine.

Engraving, paper, etc., as in the genuine one penny; ornament at the top of the stamp ditto. A line, drawn along the outline of the knee, would just graze the left lower corner of the S of POSTAGE. The tip of the left foot extends to the centre of the P of CAPE, and the tip of the right foot to rather further than the centre of the E of that word. The heel of the right foot is over the commencement of the O of OF. The chignon is decidedly larger than in the one penny, and is under the centre of the O of FOUR. The projecting piece of ground, to the right of the anchor, is the same as in the one penny in shape, but has more shading on it. The left-hand vertical edge of the F of FOUR is rather more than ½ mm. from the end of the label. There is no white line round the outside of the stamp, and the slight embossing of the letters, and the one sunk edge of the stamp, are the same as in the one penny. The inscription, FOUR PENCE, is 19½ mm. long, and the word POSTAGE is 19 mm. long, while the name is 29½ mm. long. The dark mark, representing the eye, usually seems to run to the hair, and down to the nostril, thus forming two sides of a triangle. The head is bent down, as in the one penny. Both flukes of the anchor are visible, and the upper fluke, if prolonged, would cut into the arm, somewhat below the elbow, as in the one penny.

Fourpence. First Forgery.

This is very like the first forgery of the one penny. It is lithographed, in dull ultramarine, on stout, very yellowish-white wove paper. The ornament at the top of the stamp is a very small white dot, surrounded by eight small dots, of about equal size. A line drawn along the outline of the knee would just graze the left side of the bottom of the O of POSTAGE. The tip of the left foot is above the centre of the P of CAPE; that is to say, a line drawn up, along the right-hand edge of the vertical stroke of the P, would just about touch the tip of the foot. The other foot does not seem to be defined, but my specimens have a postmark just there, so I am unable to speak positively. However, what is intended for the heel of the right foot is decidedly to the left of the O of OF. The chignon is a very small white knob, and it is under the beginning of the O of FOUR. The projecting piece of ground, to the right of the anchor, is shaped something like a heart, without any shading, except the coloured line that divides it from the anchor. The left-hand vertical edge of the F of FOUR is less than ½ mm. from the end of the label. There is a white line round the stamp, and no edge is sunk into the paper, neither is there any embossing of the lettering. The inscription, FOUR PENCE, is 19 mm. long; POSTAGE is 17½ mm. long, and the name is 28¼ mm. long. The head is quite bald, and the blotch, representing the eye, runs down, so as almost to obliterate the nose. The head is very nearly upright, and the face seems to be looking almost in the direction of the A of POSTAGE. The anchor has no flukes, and the upper part, if prolonged, would very nearly touch the elbow.

Fourpence. Second Forgery.

Lithographed, in deep blue, or in red, on stout, yellowish-white wove paper. The ornament in the top corner is rather like that in the first forgery of the one penny, but the central white dot is very large. A line drawn along the outline of the knee would pass just clear to the left of the S of POSTAGE. The tip of the left foot extends further than in the genuine, so that a line, drawn up through the centre of the vertical stroke of the P of CAPE, would actually cut into it. The tip of the left foot ends just above the left-hand edge of the E of that word. The heel of this foot is almost centrally above the space between the two words, CAPE OF. The chignon is a small spike, which, if prolonged, would pass along the outer edge of the O of FOUR. The projecting piece of ground, to the right of the anchor, is covered by the postmark in my specimen, but it seems to have far less shading upon it than the genuine. The F of FOUR is even closer to the end of the label than the genuine is. The lettering is not embossed, and there is no sunk edge to the stamp. The inscription, FOUR PENCE, is 18½ mm. long, measuring from the upright edge of the F to the end of the E. POSTAGE, measured the same way, is only 17½ mm. long, and the name is 28 mm. long. The dark mark, representing the eye, is similar to that of the first forgery of the one penny. The anchor is covered by the postmark, in my specimen, so I am not sure whether it has flukes or not. There is no white line round the stamp in this counterfeit. The lettering is decidedly better than in the first forgery, and the head is slightly bent down, as though looking towards the T of POSTAGE. At a first glance, the figure seems almost the same as in the first forgery; but, in this counterfeit, the dark line, coming down from the ear, joins the oblique line that runs across the breast, whereas they are quite separate in the first forgery.

Fourpence. Third Forgery.

This is new to me (1902), and is, in some respects, dangerous. Block-printed, in red (I have not got this in blue), on thick, hard, yellowish-white *laid* paper. The ornament at the top of the stamp is very like the genuine. The outline of the knee is covered by the postmark, but I fancy it slopes much more than the genuine. The tip of the left foot extends to above the centre of the P of CAPE; the other foot is hidden by the postmark. The chignon and face are very like the genuine. The piece of ground, to the right of the anchor, appears to be in two steps at the end. The left-hand, vertical edge of the F of FOUR is less than ½ mm. from the end of the label. In my specimen, the POSTAGE edge of the stamp is sunk into the paper, and all the lettering is slightly embossed. The inscription, FOUR PENCE, is 19 mm. long; POSTAGE is 18½ mm. long, and the name is 29½ mm. long, this last measurement being the same as the genuine. The upper fluke of the anchor is too large and clumsy, while the lower fluke, as far as I can make out, is buried in the ground. In this forgery, the right limb of the T of POSTAGE hangs down very much more than the left; and, if this is always the case, it will be an easy test; as, in the genuine, the left limb hangs down very slightly more than the right,—just the opposite of the forgery.

Fourpence. Fourth Forgery.

This is very much the same as the fourth forgery of the one penny, but is not nearly so nicely printed. It is lithographed, in rather deep blue, on yellowish-white wove paper. The ornament at the top of the stamp shows a *very* small, white dot, surrounded by eight longish, white dots, the alternate ones being small. The outline of the top of the knee is broken, so that the leg is entirely separate from the body, and the hand seems to be unsupported in the air, in the dark shading. The tip of the left foot does not nearly reach to the middle of the P of CAPE, and the other foot is absent. In this forgery, as in the fourth forgery of the one penny, the foot seems to belong to the *right* leg. There is no chignon, but Hope wears a white tiara or wreath. There is a large, triangular patch of shading in the piece of ground, to right of the anchor. An easy test is, that the flukes of the anchor are arrow-shaped. The left-hand, vertical edge of the F of FOUR is ¾ mm. from the end of the label. The lettering is not embossed, and none of the edges are sunk into the paper. FOUR PENCE is only 17¼ mm. long; POSTAGE is 16 mm. long, and the name is only 25 mm. long. The eye is long and horizontal, reaching to the front of the face. The head is held quite upright, looking towards the G of POSTAGE. The upper fluke of the anchor, if prolonged, would touch the hand. The C of CAPE is of the same shape as the malformed letter of the fourth forgery of the one penny.

POSTMARKS.

Genuine.—The same as the genuine one penny.

First Forgery.—40, 41, 98, 101 (larger, with four circles).

Second Forgery.—98. Also some red blotchesl Also some large black letters.

Third Forgery.—Like 41, but the lines are arranged as a triangle, instead of a diamond.

Fourth Forgery.—The triangle of bars, with outlined letters, C, G, H, in the angles, but thinner than the genuine.

Issue of 1864–77. Narrow coloured line running all round the stamp; 1d., 4d., 6d., 1s. Watermark CC, perf. 14.

Issue of 1871–77. Coloured line removed. Watermark CC, perf. 14. ½d., 1d., 4d., 5s.

Issue of 1882–83. Same as last, but watermark CA, perf. 14. ½d., 1d., 2d., 3d., 6d., 5s.

Issue of 1885–90. Same as last, but watermark Anchor, perf. 14. ½d., 1d., 2d., 4d., 6d., 1s., 5s.

The stamps with the outer line do not seem to have been imitated; at any rate, I have seen no forgeries of them. My younger readers will please remember that the stamps of 1864–77, marked in the catalogues as "with narrow outer frame," show a thin, coloured line, outside the top and bottom, while there are three coloured lines down the sides—a thick line between two thin ones. In the later issues, there is no line at the top or bottom, and only two lines down the sides. The forgeries now to be described are not at all dangerous.

Genuine.

Engraved, in *épargne*, on white wove paper, perf. 14, watermark varying, as above, according to the date of issue. A line drawn down through the centre of the G of GOOD, would cut into the hair of the figure of Hope, but would not touch the face; and a line drawn down, through the first O of the said word, would pass through the middle of the face. The eye, mouth, and horn of the ram are very plain and distinct. Hope wears a tiara. Her dress is fastened with a distinct brooch on each shoulder. The lower fluke of the anchor is diamond-shaped. The hand on the stock of the anchor shows four fingers and a thumb, the thumb being separate from the fingers. The stock of the anchor is bound round, in four places, by what seem to be three coils of rope, and the three coils are easy to see, in each case. The letters of the name are 1 mm. high. The C of CAPE is not at all like a G.

Forged.

There seems to be only one set, but the stamps are very common; and this is rather surprising, for the average collector ought to be able to detect them at a glance. Lithographed, on very white wove paper, no watermark, pin-perforated 13. All the stamps are of the 1871 type, *i.e.*, without the coloured, outer line. I have only seen the 1d., 4d., 6d., 1s., and 5s. A line drawn down, through the centre of the G of GOOD, would cut almost through the centre of the face; and a similar line, drawn down through the first O of this word, would cut into the hair on the left side of the face (right side of the stamp), and hardly touch the face itself. The mouth of the ram is not visible in the heavy shading, the eye is a large, dim blotch, and the horn is too white, and only curls down and up, with a slight turn to the right at the tip; whereas, in the genuine, it curls down, up, and down again, *i.e.*, the spiral has an extra turn. There does not seem to be any tiara on the head of Hope, and there are no brooches on her shoulders. The lower fluke of the anchor is shaped like an arrow-head. The hand on the stock of the anchor shows four fingers and no thumb. The said stock is bound round in four places, as in the genuine, but some of the coils appear to be only double, instead of triple. The lettering of the value is really almost as tall as the genuine, but looks much smaller, in consequence of the label being more than 2 mm. broad, instead of about 1½ mm. The C of CAPE is usually a distinct G.

POSTMARKS.

Genuine.—1, 55, 56, 59. Also one similar to 35.
Forged.—98.

Provisional Issue; 1868.
Fourpence, surcharged on 6d., lilac, C C.

Four Pence.

In this stamp, the value is obliterated, by a broad bar of dull carmine, and the surcharge "Four Pence," is printed near the top of the stamp, in the same colour as the bar, with a stop after the words. The stamp is, of course, the 6d. of 1864–77, with C C watermark.

Genuine.

The surcharge is printed on the stamp, and the letters are sunk into the paper, more or less. From the left-hand edge of the upright stroke of the F, to the right-hand edge of the upright stroke of the R, the distance is exactly 6 mm. From the left-hand edge of the upright stroke of the P, to the right-hand edge of the final E, the distance is 8 mm. The lettering of the lower label can be seen through the coloured bar.

Forged.

The *whole* stamp is forged, and not merely the surcharge, so this counterfeit is not at all dangerous. The forgers, not being able to imitate properly the cancelling of the old value, have taken the forged 6d., already described, and removed the bottom part of the design altogether. In the blank space so left, they have lithographed a broad band of vermilion, with the words POSTAGE SIX PENCE, in white letters, *on* the band, instead of being covered by it. The surcharged words, "Four Pence," are in the same vermilion hue, being, of course, lithographed at the same time; they are not at all sunk into the paper. The distances, measured as before, are: F—r, 6½ mm., instead of 6 mm.; P—e, 8 mm., the same as the genuine; but there is no stop after the surcharge. For the rest of the design, the tests are the same as in the forgeries of the issue just described.

POSTMARKS.

Genuine.—As before.
Forged.—98.

Issue of 1880. Threepence, surcharged in black, on 4d., lilac-rose.

Genuine.

The stamp is the type of the 4d. of 1871 (no outer line), but is printed in lilac-rose, instead of blue, watermark CC. The letters of the surcharge are very nearly 2½ mm. high. From the left-hand end of the top of the T, to the right-hand end of the top of the last E, the surcharge is 15½ mm. long; and from the bottom of the T to the bottom of the last E, it is 15 mm. long.

THREEPENCE

Forged.

This is printed on the one penny, rose, of 1882, watermark CA, and is, therefore, bogus. The surcharge is about 2¾ mm. high, 17 mm. along the top, and about 16½ mm. along the bottom, measured as before. It is in ragged, uneven letters, very badly printed. The CA watermark, and the original value of "one penny," instead of "four pence," are, of course, enough to condemn this stamp instantly.

Issue of 1879. Threepence, in red, on 4d., blue.

Genuine.

THREE PENCE

The stamp is the blue 4d. of 1871, without outer line, watermark CC, and the surcharge is in *red*. The letters are nearly 1½ mm. high; THREE is 7 mm. in length, measured along the top; PENCE is 6½ mm. long, and the whole surcharge is nearly 15 mm. along the top. The red bar through the old value is 1½ mm. broad.

Forged.

This is printed in black, on the one penny, rose, of 1882, watermark CA, and is, therefore, altogether bogus. The letters are a shade over 1½ mm. high; THREE is nearly 10 mm. long, measured as before; PENCE is 7 mm. long, and the whole surcharge is 16 mm. along the top. The black bar through the old value is 2 mm. broad, with rather ragged edges.

Issue of 1888-9. Threepence, lilac-rose, surcharged "3," in black.

Genuine.

The balls to the ends of the 3 are of good size, the lower one measuring 1¼ mm. across, horizontally. The central tongue of the numeral is cut off square. The numeral is sometimes found inverted, and the value of the stamp is then 16s., instead of 1s.

3

Forged.

This has the numeral inverted. I suppose the forgers did not trouble to print the common variety. The numeral is capitally done, and exceedingly like the genuine. It is rather too thin, both balls are too small, and the lower one is only about ¾ mm. across, while the central tongue is rather rounded, instead of being cut off square.

POSTMARKS.

The forged surcharges, being on genuine stamps of the 1882 issue, show the proper postmarks of that issue, most frequently 67, also 1.

Issue of 1882. One Half-penny, in black, surcharged on the 3d., claret, of 1881; watermark CC.

Issue of 1882-3. The same, but watermark CA.

One
Half-penny.

The CC is worth £3 10s., while the CA is worth 3s. 6d., so it will naturally be understood that the forgers have taken care to choose CC stamps, on which to print their false surcharge.

Genuine.

The O of ONE is very oval, and the outline is extremely thin at the top and bottom. A line drawn down along the left-hand edge of the N of this word would very nearly cut into the vertical stroke of the P below it, and a line drawn down along the right-hand edge of the right-hand limb of the said N would pass between the P and E below it, almost grazing the E. The bar at the bottom is very nearly 2 mm. wide.

Forged.

This is exceedingly good. It is, as I have said, printed on the 3d., C C, like the genuine. The inside of the O looks too round, and the top and bottom of the letter are somewhat thicker than the genuine. A line drawn down along the left-hand edge of the N would pass well to the right of the vertical stroke of the P below it; and a line drawn down along the right-hand edge of the N would decidedly cut into the E below it. The bar at the bottom of the stamp is 1½ mm. wide.

POSTMARKS.

The stamps with forged surcharges bear genuine postmarks.

I think that, of all the Cape stamps, this last forgery is about the most deceptive.

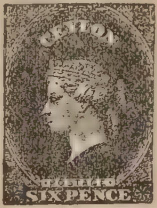
CEYLON.

Issue of 1855-7.

Blued paper; imperf. 1d., blue; 6d., deep claret.

Issue of 1857-9.

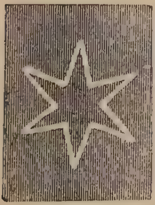
White paper; imperf. 1d., blue; 2d., green; 5d., chestnut-brown; 6d., claret, brown; 10d., vermilion.

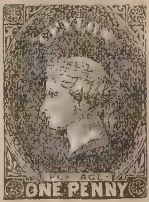


I have two sets of forgeries of these stamps; the one set very poor and blurred, and the other much better done, but evidently from the same stones which produced the blurred impressions. The following description will serve for both sets.

Genuine.

Engraved in *taille-douce*, varieties as above, watermarked with a star, which is usually very distinct. There is a square ornament in each corner of the stamp, and the lower corner of each of the upper ornaments touches the outline of the oval, opposite to the C and N of CEYLON, but neither of them encroaches across the outline. The coronet is composed of alternate crosses *pattée* and things which look like shamrocks, though the latter may be some leaf or flower emblematic of the island. The last cross and the last shamrock, towards the back of the head, are smaller than the rest, or rather placed on a lower level; and the coil of hair at the back of the head stands up high above these





last two ornaments. The Queen's forehead is distinctly convex or rounded, and the lower lip does not project so far as the upper one. There are two curls of hair, of almost equal length, hanging down from the back of the coronet; the outer one comes down almost to the level of the heavy shading of the base of the neck. Following the curve of the word CEYLON, there will be seen two lines of white dots, formed by spaces in the lathe-work of the background, but they are not very prominent; and inside these again there are two other lines of dots, a little less distinct. There are only eight jewels, of various shapes, to be seen in the lower band of the coronet. Inside each end of the POSTAGE label there is a small, eight-pointed star, and, from each corner of the label, two oblique lines run towards the star, so that each end of the said label looks like an incomplete miniature copy of the corner-ornaments of the old English black (and red) 1d. stamps.

Forged.

Lithographed, the 1d. on yellowish-white or on blue, the others on yellowish-white wove paper, no watermark. One of my specimens of the 1d. is very badly perf. 11¾, to represent the 1861 issue. I have not seen the 6d. on blue paper. The square ornament in the left top corner of the stamp encroaches right across the outline of the oval, above the C of CEYLON, but the corner of the other ornament does not even touch the outline of the oval, above the N of that word. The ornaments on the coronet appear, at first sight, to be all crosses *pattée*, but they are not exactly alike. The last two are quite as tall as the rest, and the coil of hair at the back of the head does not stand up so high as they do. The Queen's forehead is, in some copies, slightly hollowed in the centre, and the lower lip projects, if anything, slightly further than the top one. The two curls hanging down from the back of the coronet are very badly drawn; the inner one is barely half the length of the outer one, and the outer one only hangs down level with the chin, instead of nearly to the thick shading at the base of the neck. There are two *very* prominent lines of white dots following the curve of the word CEYLON, aud there are two other lines of white dots inside these, and nearly as distinct. All these ovals can be seen at a glance. There are twelve jewels round the base of the coronet. There are small stars at the ends of the POSTAGE label, but eight points cannot be made out, and the oblique lines are absent. In these forgeries, Her Majesty has been favoured with a very forbidding cast of countenance by the designer, though she looks very amiable on the genuine stamps.

POSTMARKS.

Genuine.—One or two of my copies of these unperforated stamps bear some shapeless blotches by way of obliteration, but all the rest are postmarked with 76 and 101.

Forged.—22, 54, 62, 100, 101; also a pen-stroke.

I have taken all these stamps together, so as to avoid having to describe each value separately; but it will be understood that the lower part of each of the genuine differs from the others, according to the value. However, they are all alike in the parts taken for description, and the above tests will suffice for the detection of any of them. The engine-turning of the originals has been very well copied in these forgeries, and I cannot imagine how the forgers managed to prevent the fine lines from running together and making a solid background.

Fourpence, rose.

Issue of 1857. Star watermark. Unperforated.

Issues of 1861. Star watermark. Clean-cut perf. 14 to 16½; rough perf. 14 to 16½.

Issue of 1863. CC, perf. 12½.

The unperforated issue is a scarce stamp, now catalogued at £16, used.

Genuine.

Engraved in *taille-douce*, on stout, white wove paper, varieties as above. The Queen's head is on a ground of crossed, oblique lines, the said lines being *wavy*. The outline of this oval of crossed lines can be seen all the way round, even near the top of the chignon. The rest of this central compartment is filled in with fine, parallel, horizontal lines, all very regular; and nine of these lines can be counted above the top of the T of POSTAGE, including the top outline; and there are eight of these lines between the bottom of the oval and the bottom of the inner frame. The ornaments on the coronet are two crosses *pattée*, and two *fleurs-de-lys*, alternately one of each. The front cross *pattée* is in profile, and there is a coloured line drawn down it, close to the front edge. If prolonged downwards, this coloured line would cut the pearl below it almost exactly into two equal parts. There is a similar pearl below each of the other ornaments; they are slightly graduated in size, the front one being the largest, and the fourth and last one the smallest, being not much more than a half-pearl. The front pearl projects noticeably beyond the profile of the front cross *pattée*. There are 20 lines of shading down the back of the neck, and the whole of the rest of the face and neck is entirely covered with dots, except the lower lip. The face has a pleasing expression, the chin curves well forward, and there is a very distinct hollow between the chin and the lower lip. The white octagonal line, surrounding the central design, has all its angles and corners sharp, and not rounded at all.

Forged.

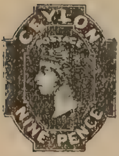
These are remarkably good, and very likely to deceive. Engraved in *taille-douce*, on yellowish-white wove paper, unperforated, or nicely perf. 12. It is singular that the forgers should have chosen an impossible gauge of perforation, after going to so much trouble in other respects. Both the perforated and unperforated stamps are "watermarked" with a star, which is, I understand, made by considerable pressure with an oiled die. The watermark is very plain, looking at the back of the stamp, but hardly visible when looked at *through* the stamp. I have specimens in slightly brownish-rose, and in rose-red, inclining to orange-red. The crossed, oblique lines of the oval ground, on which the Queen's head is placed, are straight, instead of wavy. The outline of this oval is not continuous, being broken for the upper part of the chignon, which projects beyond it. This is a noticeable test, but requires the microscope. The horizontal lines above and below this oval are not very well drawn; there are seven above the T of POSTAGE, and seven also below the bottom of the neck. There is no line down near the front of the front cross *pattée*, and the pearl below it does not project beyond the front of the coronet. The jewel under the first *fleur-de-lys* is badly shaped, and more like a diamond than a pearl. The last pearl to the right is as large as the others, and a complete round, instead of being a half-pearl. There are about 15 lines of shading down the back of the neck. The upper and lower lips, and part of the front of the neck, have no dots upon them. The face has a rather sulky expression, the chin is very retreating, and there is no hollow between the chin and the lower lip. The white, octagonal line, surrounding the central design, has some of its re-entering angles rather blunt, especially the one over the O of POSTAGE.

POSTMARKS.

Genuine.—As before.

Forged.—Very like 76, but with the lines running the other way.

Nine Pence, lilac-brown, bistre-brown, deep brown.
Issue of 1857. Star watermark; unperforated.
Issues of 1861. Star watermark, clean-cut 14 to 16½; Star watermark, rough perf. 14 to 16½.
Issue of 1863. CC; perf. 12½.



Genuine.

Engraved in *taille-douce*, like the 4d. just described, varieties as above. The details are the same as in the genuine 4d.

First Forgery.

This, like the forged 4d., is an excellent counterfeit. My specimens are all unperforated. Engraved in *taille-douce* on moderately stout, hard, white wove paper, watermarked with a crown as before.

The crossed, oblique lines, in the oval ground, behind the Queen's head, are straight, as in the forged 4d. The outline of this oval can be traced all the way round in this counterfeit. There are 8 horizontal lines above the T of POSTAGE, and 7 below the bottom of the oval. The left-hand cross *pattée* on the coronet has a line on it like the genuine, but the line slopes too much, and is drawn only along the top arm of the cross, instead of right down to the pearl. The pearl itself, in all my specimens, happens to be covered by the postmark, but, as far as I can make out, it does not project. The other pearls are only partly outlined, and thus run into the ornaments above them. There seem to be only 19 lines of shading down the back of the neck, and they are very scratchy and irregular, whereas, in the genuine, they are the exact continuations of the rows of dots across the neck. There does not seem to be any shading on either lip. The eye is looking rather downward, instead of straight forward. The mouth, chin, the expression of the face, etc., are all very like those of the forged 4d.; but there is a strong, dark outline to the front of the profile, from the forehead to the chin, which does not exist, either in the genuine or the forged 4d. In the genuine 9d., the curl at the back of the head curves slightly outwards, so as to point directly towards the top corner of the last E of PENCE; in this forgery, the curl hangs almost straight downwards, so as to point distinctly towards the C of PENCE. The Queen's chin is not quite so retreating as in the forged 4d., and there is some indication of a slight hollow between the lower lip and the chin.

Second Forgery.

Compared with the one just described, this is a mere caricature.

Poorly lithographed, in yellow-brown, on medium, very hard white wove paper, the face of which has been stained a brownish-yellow, to give age. It is roughly perf. 13, no watermark. The oval on which the Queen's head is placed is almost perfectly solid at the bottom, though the upper part shows indications of crossed oblique lines, which appear to be straight instead of wavy. This oval is extremely dark, compared with the horizontal lines outside it, so that, when the stamp is held at arm's length, the complete oval is visible, whereas, in the genuine, and in the first forgery, at that distance, the oval cannot be distinguished from the horizontal lines. Of these horizontal lines, there are only 6 above the T of POSTAGE, not reckoning the line under YL of CEYLON, which is the same thickness as the rest in this forgery, but very much thicker in the genuine. There are only 5 horizontal lines above the bottom of the oval. The front cross *pattée* on the coronet is not quite in profile, but what a photographer would call "three-quarter face," showing part of a circle in the centre. There is no vertical line drawn down the front to the pearl. The pearls are all the same size, and the front one does not project beyond the coronet. The dots on the neck are continued, as dots, to the back of the neck, instead of merging into lines. There seem to be about 16 or 17 rows, but they are very faint and indistinct. The whole of the face, except the lower part of the cheek and chin, is free from dots. The face has a sad look; the profile of the nose begins as though it were going to be Wellingtonian, but from the middle to the point it is straight. The mouth is tightly shut, and the outline of the upper lip is quite vertical, instead of curving outwards. In the genuine, the hair runs up to the very front of the coronet. In this forgery, there are two small patches, above and below the corner of the eyebrow, and no indication of any other hair till just above the ear. The chin is very retreating. The white octagonal line, separating the central design from the lettered frame, and which is such a conspicuous feature of the stamp in the genuine and in the first forgery, is hardly noticeable in this counterfeit, and badly drawn. In the word CEYLON, the two ends of the C are tapered, instead of being as thick as the rest of the letter; the bottom leg of the E is no longer than the top one, and ends in a sort of ball; the O touches the angle of the frame below it; indeed the horizontal line of the frame has been drawn slightly into the body of the O. In the word NINE, the letters NIN are all perfectly parallel with each other in the genuine, but in this forgery the top of each N slopes towards the top of the I between them, and the lower limb of the E is decidedly longer than the upper limb, whereas in the genuine the upper limb is rather the longer of the two.

POSTMARKS.

Genuine.—As before.

First Forgery.—A mark something like 76, but with the lines running the other way; also pen-marked.

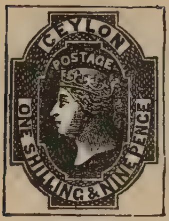
Second Forgery.—Some shapeless blotches.

I fancy I have seen an 8d., similar to the first forgery of the 9d., but I am not quite sure, as it was some years ago.

Issue of 1857-61. One Shilling and Nine Pence, green.

Genuine.

Engraved in *taille-douce*, on stout, rather hard, yellowish-white wove paper, watermarked with a star. The lines of the design stand out only very slightly from the paper. The Queen's head is on an oval of crossed oblique lines, so closely set as to appear almost solid, unless looked at with the microscope; the lines are wavy. The oval is outlined on the left side, but on the right side it seems to melt almost imperceptibly into the next portion of the design, which is slightly lighter in colour, and consists of horizontal lines, rather thick, perfectly regular and parallel, and placed very close together. In the portion above



POSTAGE, there seem to be seven of these horizontal lines, and eight in the portion below the neck. The front point of the neck does not touch the edge of the oval. POSTAGE is on a solid label, but the label is hardly any darker than the rest of the background. The engine-turning in the frame which contains name and value-labels is not continuous, but is interrupted, each side, by a set of (about five) short, thick horizontal lines, serving to join the angles of the outer and inner frames together. Below this, on each side, but especially noticeable on the left side, the engine-turning, besides the usual fine lines, has a lattice-work of *thick* lines. This lattice-work on the left side reaches to the beginning of the value-label; there are two thick lines running down from right to left, and three from left to right. The right side is similar, but not so distinct. These broad lines appear to be laid over the fine lines of the engine-turning. The profile of the Queen is not outlined. The name and value-labels are also not outlined, being formed, apparently, by cutting away the engine-turning of the background. The stamps are set *very* close together horizontally, being barely three-quarters of a millimetre apart. (I do not know whether they are equally close together vertically.)

Forged.

Like the engraved 4d. and 9d., this is an excellent counterfeit, and is likely to deceive any but a very old hand. Apparently engraved in *taille-douce*, on white wove paper, rather thinner, and much whiter than that of the genuine, though the face of the stamp has a faint greenish tint in my specimen, owing to imperfect wiping of the plate.

When it first came out there was no watermark, but I have lately had a specimen which bears a rather nice-looking watermark (as seen from the back). This has apparently been done by pressure with an oiled die. The outline of the watermark shows distinctly in pale yellow, on the back of the stamp, but is hardly visible when looked at *through* the stamp. The dark lines of the stamp have been so strongly forced into the lines of the plate, that they appear sunk at the back of the stamp. The said lines stand out from the paper very conspicuously in front. The oval containing the portrait is very dark, with a strong dark outline all round, and is composed of straight, crossed, oblique lines, much more distinct than those of the genuine, and the horizontal lines immediately outside the oval are thin, scratchy, and irregular. In the portion above POSTAGE, ten of these horizontal lines may be counted, but below the neck they are so irregular and blurred that I have not been able to count them; there seem to be about twelve of them. The front point of the neck touches the outline of the dark oval. The solid label containing POSTAGE is distinctly darker than the rest of the background. The lines joining the angles of the outer and inner frame together, between the name and value-labels differ much from the genuine. That on the left has seven thin, horizontal lines (exclusive of the outlines of the frames); and that on the right, instead of the horizontal lines, has some indistinct markings resembling "& D W." There is no trace of the lattice-work below these two portions of the design. The profile of the face is outlined with a fine line, and the name and value-labels are also very distinctly outlined. The stamps are set much further apart on the sheet than in the genuine, being exactly one millimetre from each other, both vertically and horizontally.

I do not know anything of the history of this forgery, but the measurements just given would seem to point to a continental origin for them.

POSTMARKS.

Both my genuine and forged specimens have the same postmark of bars, but they are thicker and heavier in the forgery. Unfortunately the cancellation has almost obliterated the head in my forgery, thus I have been unable to note any points of difference in the portraits. I must do the forgers the justice to say that the inscription, and the size and shape and position of all the letters have been copied with absolute correctness. Nothing but photography, or a direct transfer, could have accomplished this. The only thing noticeable about the lettering is, that it stands out very boldly from the paper in the forgery, whereas it is almost flat in the genuine.

Half Penny, lilac.

Issue of 1857.

Lilac on bluish; unperforated. No watermark.

Issue of 1858.

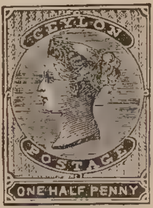
Lilac on white; unperforated. No watermark.

Issue of 1862. Perf. 12½. No watermark.

Issue of 1863-7. Perf. 12½. Watermark CC.

Genuine.

Engraved in *épargne*, on wove paper, varieties as above. The letters of CEYLON are a considerable distance apart (¾ mm., or more), and the O of that word is circular, with a dark, circular centre. The E of ONE has its central tongue much shorter than the upper and lower limbs. The Y of PENNY has its arms widely spread open; and the whole inscription, ONE HALF PENNY, is in very clearly-cut block lettering. The dark base of the neck, where it is cut away, extends from back to front, but it is, of course, of varying width, and, in the widest part, six dark horizontal lines can be seen, counting both upper and lower outlines. The back outline of the neck, from the base to the hair, stands out prominently from the background. Of the horizontal lines in the background, seven may be counted, from the top of the central circle to the front point of the coronet. The easiest test is the curl of hair hanging from the chignon. This curl hangs down perfectly straight, so that, if it were lengthened, it would touch the right side of the G of POSTAGE. I am not able to give any further tests, as the only counterfeit that I possess is very faint, and partly covered by the postmark, so that very little of the design is clear.



Forged.

Poorly lithographed, in very pale grey-lilac, no watermark, perf. 11½. The letters of CEYLON are much closer together than in the genuine; the L and O almost touch, and the other letters are less than ½ mm. apart; the O is a transverse oval, with a rather shapeless, dark oval blotch in the centre. The central tongue of the E of ONE is as long as the upper limb; the arms of the Y of PENNY are a good deal squeezed up, and the whole inscription, so far as I can make out, looks ragged. The dark base of the neck, where it is cut away, is of solid colour; no lines of shading are to be seen in it, and the front part of it decreases to a mere outline. The back outline of the neck does not stand out at all from the background. From the top of the central circle, to the front point of the coronet, there seem to be only four horizontal lines of shading. The curl, at the back of the head, slopes to the right, instead of hanging straight down; and it points towards the end of the E of POSTAGE.

POSTMARKS.

Genuine.—As before.

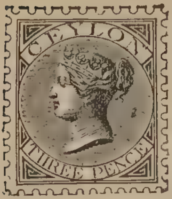
Forged.—10.

Three Pence, rose.

Issue of 1867. CC; perf. 12½.
Issue of 1868. CC; perf. 14.

The forgery is poorly done, and not dangerous. I have not seen any counterfeit of the 1d. of 1868, but very possibly it may exist.

Genuine.



Engraved in *épargne*, on rather stout, hard, and somewhat *glacé* wove paper; varieties as above. The diamond-shaped jewels along the base of the coronet seem to stand out well from it. The face is shaded all over, except the front of the forehead. The large pearls on the top of the coronet are shaded almost all over. The letters of the word CEYLON do not touch the outline of their containing-label anywhere, and both name and value are in beautifully clear and clean-cut letters. The colour of the stamp is a bright rose, or rose-pink.

Forged.

Poorly lithographed, in a very washed-out lilac-pink, on very white wove paper, very thin; pin-pricked 12¼; no watermark. The ornaments along the base of the coronet appear to be oval holes, instead of diamond-shaped jewels. The face is white, all round the mouth. The large pearls on the top of the coronet are only slightly shaded; at least three-fourths of each pearl are left white. The C of CEYLON touches the bottom of the containing-label, and the Y and L touch at the top. The whole stamp has a blurred and indistinct appearance, very different from the genuine.

POSTMARKS.

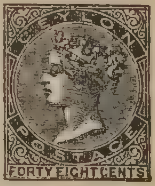
Genuine.—54.

Forged.—62, 100, 101; also one like 54, but very much smaller, and with the lines thinner.

Issue of 1872. 48 Cents, carmine.

Genuine.

Engraved in *épargne*, on white wove paper, CC, perf. 13. This need not delay us very long, as the forgery is decidedly poor, compared with the very clear-cut original. The shading on the nose does not reach to the front edge, leaving a narrow line of white all down the profile of it. The lower lip is of normal shape. A considerable portion of the ear is plainly visible. The ornaments on the coronet are: pearl, thistle, pearl, shamrock, pearl, thistle, pearl. The three diamond-shaped jewels in the lower part of the coronet are distinct. The band of the coronet at the back of the head contains 5 lines running along it, including the two outlines. The horizontal lines of shading on which the head is placed, are beautifully drawn and quite clear; they do not



come to the edge of the containing-circle, but leave a ring of white between them and the circular outline, quite as broad as the next ring of white, which runs under CEYLON and above POSTAGE. There are 14 horizontal lines, from the top of the central circle to the top of the chignon, the uppermost curl of the chignon reaching to the top edge of the fifteenth line; and there are 43 similar lines from the bottom of the circle to the tip of the curl below the chignon, the curl touching the forty-fourth line. The front peak of the base of the neck comes to the very edge of the horizontal lines, and the lowest line of shading on the front of the neck, runs very nearly to the front of the peak. The letters of CEYLON are very clear, and so are those of POSTAGE. The F of FORTY is not much more than $\frac{1}{4}$ mm. from the end of the label.

Forged.

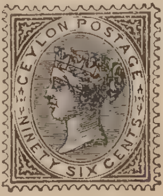
Poorly lithographed on fairly stout, white *laid* paper, no watermark, pin-perf. $11\frac{1}{2} \times 12$, irregularly, in oval holes. The paper, of course, is sufficient to condemn this production. The front of the nose is shaded by about 9 oblique lines, which seem to join the background. There is thus no line of white along the profile of the nose. The lower lip is twisted all out of shape, and has a most peculiar look. There is an indistinct blotch, to represent the ear. The ornaments on the coronet are very indistinct and blotchy; the one to the right looks like a cross *pattée*. The diamond-shaped jewels along the base of the coronet are also very indistinct. The band of the coronet at the back of the neck has only a single coloured line along its centre, beside the outlines. The horizontal lines of the central background are blotchy and broken, and they run together in several places. Part of the way, especially above the TAGE of POSTAGE, they are drawn right up to the coloured lines surrounding them; and, even where they do not actually touch the circle, there is only the very tinest space of white between the ends of the lines and the outline of the circle. Thus, above POSTAGE, there is only one white line, instead of two of equal breadth. There seem to be about 12 horizontal lines from the top of this central circle to the top of the chignon, and 40 from the bottom of the circle to the tip of the lower curl of the chignon. The white peak of the front of the base of the neck does not come to the edge of the horizontal lines, and the shading lines on the neck do not run into the peak, but leave it as a white patch. The letters of CEYLON are very ragged and thin; those of POSTAGE are somewhat better. The F of FORTY is more than $\frac{1}{2}$ mm. from the end of the label.

POSTMARKS.

Genuine.—1, 49, rather smaller; 64 (I have this with A, B, and 42 respectively, in the centre).

Forged.—A portion of what appears to be 58. Also a small oval, about the size of 22, but with some unreadable letters in the centre, instead of bars.

Same Issue. 96 Cents, drab. CC; perf. 14.



I have only seen a couple of specimens of the counterfeit now to be described, and it is not particularly deceptive, but better than the 48 cents.

Genuine.

Engraved in *épargne*, on fairly stout, hard, white wove paper, watermark CC, perf. 14, as above.

The diamond-shaped jewels, along the base of the coronet, stand out well from it, as in the 3d. of the last issue. The front pearl on the coronet points to the right side of the O of CEYLON. The horizontal lines of the background do not show through either the first or second pearl. After the first pearl there is a thistle, after the second pearl a shamrock, and after the third pearl another thistle. The band at the back of the coronet, which passes from the top of the ear to the back of the head, under the chignon, shows three clear dark lines along it, in addition to its two outlines. The top curl of the chignon is a sort of arch, with a good deal of white showing on the left side; the bottom curl hangs down very little lower than the level of the bottom of the band of the coronet behind the head; indeed, it only reaches down far enough to touch the second horizontal line of the background, below the bottom corner of the said band. The face and bust are shaded all over, except the front of the forehead; the eyebrow is formed by six strong, parallel curved lines. The horizontal lines of the central oval do not touch the dark line of the said oval anywhere, but stop short, leaving a narrow white space, of equal width all round. The bottom of the S of POSTAGE is no nearer to the outline below it than any of the other letters, and the vertical stroke of the T of that word is not carried beyond the cross-bar.

Forged.

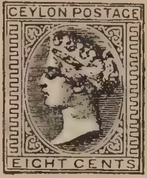
Lithographed, on very stout, very hard, yellowish-white wove paper, rather nicely perf. 12, no watermark. The jewels along the base of the coronet look like dark, oval holes. The pearls do not seem to be solidly joined to their stalks, like the genuine ones are, but are more or less separate. The front pearl points to the middle of the N of CEYLON, and the horizontal lines of the background can be distinctly seen, drawn through the first two pearls. The ornament after the first pearl bears only a very faint resemblance to a thistle; the ornament after the second pearl looks rather like a small *pattée* on a stalk; the ornament after the third pearl is something like a thistle, but is much too tall, reaching fully as high as the fourth pearl, whereas the genuine only comes up about the centre of the said fourth pearl. The band of the coronet, at the back of the head, only shows two dark lines along it, besides the outlines, and these two lines are almost wedge-shaped. The top curl of the chignon is formed by three roughly-concentric circles, with a dot in the centre, and the horizontal lines of the background can be partly traced through it, though this is not the case in the genuine. The bottom curl is too long, hanging down level with the fifth horizontal line below the bottom corner of the band of the coronet. The nose is almost perfectly white, and there is also a patch of white at the front point of the neck above the Y of NINETY. The eyebrow is formed by one heavy dark line. The horizontal lines of the background touch the dark outline of the oval most of the way round. The bottom of the S of POSTAGE very nearly touches the outline below it, and the tail of that letter has a serif, though head and tail are both alike in the genuine. The vertical stroke of the T of this word is carried up above the cross-bar, and is joined to the upper outline of the oval. The colour of my single specimen is very much paler than the genuine, being pale grey, rather than greenish-drab.

POSTMARKS.

Genuine.—As before; also one rather like 58.

Forged.—54.

FORGED PERFORATIONS.



I have lately seen the 8 cents of this issue with forged compound perforation, 14 × 12½. The perforation at the top and bottom is, of course, genuine, but the side-perforations are forged. The fake is exceedingly well done, and the only test that I can give is that, in the genuine, a well-centred specimen shows a fair space of white on both sides, between the perforations and the side-outlines of the stamp, and, if the specimen is not well-centred, there will be a broad space of white between the perforations and the outline of the stamp, either on the right side or on the left. In this forgery there is no margin *either* side, but the perforations just touch the outline each side. Another peculiarity of my specimen of this fake is every alternate dent, down the left side, is cut in *very* slightly deeper than its neighbour, but of course I cannot say whether this is always the case.

SERVICE STAMPS.

Issues of 1863–8, surcharged SERVICE in black or red. These stamps were prepared for use, and sent out to the Colony, but were never employed. I mention them here, because they are occasionally to be met with postmarked, and my readers will understand that the postmarks were either surreptitiously obtained, or are forgeries. I have a specimen of the 2s., CC, properly cancelled, and with the surcharge *forged* in red letters on the top of the postmark. As the genuine are only still-born stamps, it is not worth while to describe this forgery further.

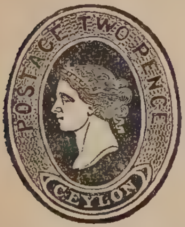
SERVICE **SERVICE**

ENVELOPE.

Issue of 1857. 2d., green.

The forgers do not often go in for imitating embossed envelopes, and most of their productions in this line are very faulty. The counterfeit now to be described is not likely to prove very dangerous.

Genuine.



Highly embossed, on stout, white laid paper, with the name of maker, DE LA RUE & CO. LONDON, embossed in white, under the flap. My specimen has short, yellow, dull-looking gum, and a seal containing concentric circles, a band of engine-turning, and a wreath of flowers like primroses. The parts of the design which are in relief are: the head, the inner and outer white outlines, the word CEYLON and the outline of its label, and (slightly) the band of engine-turning containing the words POSTAGE TWO PENCE. The sunk parts are: the background of the central medallion, POSTAGE TWO PENCE, the three coloured, inner and outer outlines, the background of the CEYLON label, and the dark places in the engine-turned band; in fact, the whole of the green part appears to be more or less sunk. In my specimen, the die-number, 1, is embossed on the base of the neck. The front of the coronet has a small white pearl projecting from it very noticeably, pointing to the E of POSTAGE; the second pearl on the point of the coronet also projects slightly above the outline of the front of the head. Altogether there are six pearls embossed along the top edge of the coronet. Below the band on which these six pearls rest, there is a row of thirteen smaller pearls, the front one being very faint; and below this row of pearls, on the central band of the coronet, there are four large, six-pointed stars, the back one being half hidden by the hair. The back part of the coronet at the back of the head, under the chignon, can plainly be seen. The very tip of the curl, hanging down at the back of the neck, points obliquely out to the right. The portrait is the usual beautifully-executed medallion of Her Majesty, with a straight nose, a slightly outward-curling upper lip, a well-marked hollow between the chin and lower lip, and a pleasing expression. The front peak of the neck is moderately sharp. The engine-turning is plainly to be seen inside the O of POSTAGE, and the A is nicely shaped, and cut off square at the top, with both legs of equal length. There is no stop after this word. The head of the T of TWO is perfectly straight, and the foot is cut off square. The C of PENCE is nicely shaped. In the word CEYLON, all the letters are distinct, well-shaped, and highly embossed. None of the letters touch each other, and the top of the N does not touch the outside of the label. The inner and outer white lines of the oval are quite smooth and regular.

Forged.

Very slightly embossed, on stout, rather soft, white wove paper. My specimen is cut square, so I cannot say whether it is ever found as an entire envelope. The head, inner and outer white outlines, CEYLON, and the outline of its containing-label are the only parts which show any embossing. The rest of the stamp looks more like a poor lithograph than anything else. There is a slight mark at the base of the neck, which might do duty for an illegible die-number. There is no projecting pearl at the front part of the coronet; and, as far as I can make out, there are only four pearls along the top of it, and they are larger than in the genuine. None of the other details (large stars, row of small pearls, etc.) can be seen in this counterfeit, which simply shows the top and bottom outlines of the coronet, with some indistinct markings in between them. The back part of the coronet at the back of the head is almost invisible. The very tip of the curl, hanging down at the back of the neck, points inwards towards the neck. The portrait is atrocious. There is a Jewish "figure 6" nose, a grim, close-shut, determined mouth, which seems to be ornamented by a moustache, and hardly any trace of a hollow between the lower lip and the chin. The front point of the neck is very broad, instead of being pointed. There is no engine-turning inside the O of POSTAGE; the A has its right leg much shorter than the left, and the top is cut off obliquely, sloping down to the right. There is a large, distinct stop after this word. The top outline of the T of TWO is curved, to correspond with the curved outline above it, and the left lower corner of this letter is damaged. The C of PENCE is very badly and crookedly drawn. The top and bottom tongues of the E of CEYLON have run together, and the EYL are all joined together at the top, while the right top corner of the N just touches the outline of the label. The white outline of the inner oval is rather ragged here and there, especially just opposite the Queen's eye; and the white outer outline is very ragged most of the way round. I believe the green part of this stamp was lithographed, and then the embossing of the white part done afterwards. This I judge from the fact that the embossing does not quite "register" with the white spaces left for it.

POSTMARKS.

Genuine.—I have no postmarked specimen.
Forged.—A portion of 1, very large.

CHEMICAL CHANGELING.

2s., orange-brown.

I possess the 2s., CC, perf. 12½, which has been changed by some chemical from blue to a bright orange-brown. I have never seen any but the one specimen, and do not suppose that there is much likelihood of copies being offered for sale, as hitherto unknown errors.

POST CARDS.

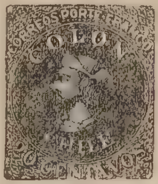
Of the surcharged post cards, I have several forgeries and bogus varieties, such as 8 CENTS and 10 CENTS, each in one line; EIGHT—8—CENTS and TWELVE—12—CENTS, in three lines, all on the 2 c., lilac, etc. I should have liked to give a description of these, but my publishers tell me that I must draw the line at post cards, lest this already rather unwieldy volume become bulky beyond reason.

CHILI.

Issues of 1854-67. 1, 5, 10, 20 Centavos.

The forgeries of this set have been in existence many years, and are extremely common; indeed, specimens will usually be found in every youthful album. Except for the groundwork of the central medallion, they are fairly deceptive.

Genuine.



Engraved, in *taille-douce*, on wove paper, generally rather rough; watermarked with the value in numerals. They are all from the same die, so that the description of one will answer for all the rest. The ink stands out well from the surface of the paper. The ground of the central circle is formed by a multitude of engine-turned lines, very close together; and there are a great many very tiny, triangular white spots, between the intersections of the engine-turning, but these spots are quite invisible at a little distance, being not at all prominent. In each of the top corners of the stamp, there are two little ovals, or rather links of a chain, and just below them, also in each corner, there are four similar links or ovals; but the first O of CORREOS cuts into the lowest link of the four on the left side of the stamp, and the O of FRANCO cuts into the lowest of the four on the right side. The O of PORTE looks rather taller than the rest of the letters of that word. The F of FRANCO is too thin, and the R is too thick. There is a slightly scalloped line of white, running all round, immediately inside the outline of the central circle; but it is so very faint, that it would not be noticed, unless purposely looked for. There is a very great variety in the printing of these stamps; the earlier ones are beautifully executed, but the later ones are often very much smudged, so that the details of the design can hardly be seen. The first-issued 5 centavos was printed on very strongly *bleuté* paper. The forgers have not ventured to imitate this; at least, I have never seen a copy.

Forged.

Lithographed, on thin, hard paper; no watermark. The ink does not stand out from the surface of the paper. The ground of the central circle is formed by a sort of *very* coarse network of colour; the spaces between the network being very large, mostly round or oval, and each space having two or three thin lines crossing it. This gives a very spotty look to the whole groundwork, and the white spots can be seen at a considerable distance, being the first thing to strike the eye, after the head and lettering. In the left top corner of the stamp, there are parts of *three* ovals or links, instead of two, and below them there are four more, like the genuine, only the lowest one does not go near the word CORREOS. In the right top corner, there are two links, and below them four more; the O of FRANCO going rather close to the lowest one, but not absolutely cutting into it. The O of PORTE is the same height as the rest of the word, and the F and R of FRANCO are of the same thickness as the other letters. Inside the outline of the central circle, there is a *very* prominent, scalloped line, running right round the circle, which is far more conspicuous than the corresponding line in the genuine stamps. In many copies, the first O of COLON is badly drawn, but I notice that this is not always the case, so that it is not much of a test. The easiest test is the spotty ground of the central circle, which condemns these counterfeits at a glance.

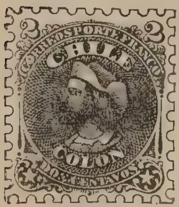
POSTMARKS.

Genuine.—Most frequently shapeless blotches. Also 10, 75. An oval of straight lines, containing CANCELLED in large letters, is often to be met with. I conclude this was the postmark of the British Packet Agency.

Forged.—1, 10, 62. With regard to postmark No. 1, only a quarter of it is usually to be seen, so it was evidently printed at the intersection of four stamps on the sheet.

Issue of 1867. 1, 2, 5, 10, 20 Centavos.

These stamps are really very handsome, and are much superior in design and execution to those of the issue just described—every detail showing with clearness. The forgeries are very poor, and ought not to deceive anybody.



Genuine.

Beautifully engraved, in *taille-douce*, on thick, hard white wove paper, no watermark, perforated 12. The white lines of the engine-turning of the central circle are all *curved*. There is no dark line round the outline of the bust of Columbus. A line drawn along the profile of the bottom of the beard, from the point to where it joins the neck, would slope decidedly downwards to the left. The bottoms of the letters ILE of CHILE just touch each other.

Forged.

Very coarsely lithographed, on stout, white wove paper, no watermark, unperforated, or pin-pricked 13. The white lines of the imitation engine-turning in the central circle are all straight and oblique, instead of curved. There is a broad and very prominent line of shading all round the whole portrait, especially marked in front of the face. A line drawn along the profile of the bottom of the beard, from the point to where it joins the neck, would slope decidedly *upwards* to the left. The bottoms of the letters HILE are all firmly joined together. The whole impression is very poor and coarse, and immeasurably inferior to the genuine in every way. The broad line of shading, round the bust, is a very easy instant test. Some of the forgeries are to be found unperforated, as I have already said; the originals are *always* perforated. It will be noticed that I have not troubled to give many details of these last forgeries, for they are so very poor that it would be almost an insult to my readers to suppose them capable, for one instant, of being taken in by these miserable counterfeits.

POSTMARKS.

Genuine.—Shapeless blotches seem to be the most usual cancellations, but I have seen 18, 29 (larger), and one rather like 3, but with one line across the centre, instead of two. As to 18, if a cork were to have a plain cross, of about ¼ inch wide, cut out of its end, and were then used as a handstamp, it would accurately represent this cancellation.

Forged.—1, 62, 76.

BOGUS BISECTED STAMP.

The 10 c. is not unfrequently found, cut diagonally in half, each half to serve as a 5 c. I have seen specimens where a genuine stamp has been fraudulently bisected, stuck on a piece of paper, and the whole postmarked with 10, very carefully, so that half shows on the paper, and half on the stamp. To those who collect bisected stamps, I would suggest that they only take them on the entire envelope, so as to avoid, as far as possible, becoming victims to the arts of the faker.

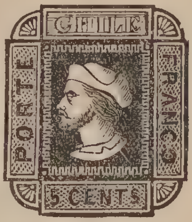
ENVELOPE.

5 c., mauve.

Issue of 1872. Blue laid, white laid, or buff wove paper.

Issue of 1875. White wove paper.

It is possible that the whole set of envelopes may have been forged, but at present I have only come across the 5 c., mauve, on yellow wove paper. It is not badly done, but I do not think it is very common. Of course the forgery only represents a *cut* envelope, which gives us yet another argument in favour of collecting entire envelopes only, if any such argument be really needed. For my own part, I must say that my opinion in the matter of entire envelopes is so strong that I would not give more than a trifle for the rarest cut envelope in existence.



Genuine.

There is a key-pattern rectangle round the bust, in the centre of the stamp. This key-pattern forms a very easy test; for, counting the outer points of the pattern, there will be found sixteen points on each side, and thirteen each at the top and bottom. The figure 5 is of a natural shape; the word CHILE is well embossed; the C of CENTS is the same size as the other letters of the word.

Forged.

The colour of this forgery is a dull mauve, while the genuine is more of a violet tint, and the paper is yellowish-white, instead of a decided buff-yellow. The points in the key-pattern are very different from the genuine; there are fifteen points on the right side of the stamp, sixteen on the left, and twelve each at the top and bottom. The head of the 5 is abnormally large; the word CHILE is not embossed at all; the C of CENTS is smaller than the other letters of the word, and the ground behind the word CHILE is blotchy and imperfect.

POSTMARKS.

I have not yet seen any postmarked copies of either the genuine or forged, so am unable to give any information on this point.

CHINESE LOCALS.

CHEFOO, CHINGKIANG, CHUNGKING, HANKOW, ICHANG, KEWKIANG, TIENTSIN, AND WUHU.

To warn collectors against rubbish, I have thought it advisable to mention the locals for the above-mentioned places; for though not forgeries, they are of no philatelic interest. My publishers' catalogue of locals gives a list of them, but with the significant remark, "Most, if not all, of these locals were not issued for genuine postal requirements, and we advise collectors to ignore them as much as possible."

These locals, together with those of Shanghai, were suppressed in October, 1897, when the Imperial Chinese Post was inaugurated.

COLOMBIA.

Many of the stamps of this country being uncommon, and some of them decidedly rare, I need hardly say that the forgers have tried their hands, more or less successfully, on most of the issues. As the originals are only lithographed, the forgeries are rather above the average; but still I do not think I should class any of them as dangerous counterfeits, except the second, or latest, forgery of the 1861 set, which is extremely good; being done, I believe, by the photo-lithographic process.

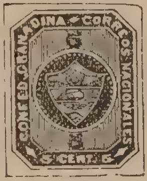
Mr. Pemberton, in his *Handbook*, says, speaking of the issues of

1859 and 1860, "Most excellent counterfeits, transferred by lithography from the original stamps, have been made of these issues, notably of the 1 peso."

Issue of 1859. 5, 10, 20 Centavos.

These are the stamps with a white diamond at the top of the stamp, and a four-pointed, white star before CONFED., and another after NACIONALES.

5 c. Genuine.



Lithographed, in rosy-lilac and in grey-lilac, on fairly stout, white wove paper. Also on laid paper. The white diamond at the top of the stamp, between GRANADINA and CORREOS, is exactly above the centre of the 5. There is a sort of four-pointed white star, with two rays much longer than the other two, before the C of CONFED.; and a similar one, but more like a star, after NACIONALES. In the word CONFED., the tail of the C is thin and pointed, and the O is round. The letters AD of GRANADINA are opposite the cut-off corner of the inner octagon; *i.e.*, the flat, white line of the corner is under both letters. The C of CORREOS is squeezed rather flat, vertically. The centre of the first R of this word is exactly above a corner of the inner frame; and the next R seems to follow on naturally, although the two letters are at different angles, to suit the corner. Each O of this word is of the same shape, *i.e.*, a compressed oval. There is a wide space of rather more than 1 mm. between the two words CORREOS and NACIONALES. The tail of the C of this latter word is thick, making it look very like a G. The space between 5 and CENTS, at the bottom, is about ¾ mm. The white line which goes round the stamp, inside the lettered band, is about the same width all round, except under the AD of GRANADINA, where it is decidedly broader. There are 46 white pearls in the central circle, and the said circle, in which the shield is placed, is of solid colour. The shield does not touch any of the pearls, and all its points are sharp. The top compartment of the shield contains what looks like a closed tulip, between two cornucopiæ. The central compartment is separated from the upper compartment by a white line, and from the lower compartment by a similar white line. This central compartment contains a cap of liberty, with one oblique line of shading on it. The cap is on a ground of horizontal lines. The tassel curls over and downwards, till it touches the bottom line of shading,—the same line on which the pole stands, that supports the cap. The lower compartment contains two semicircular, *shaded* seas, each containing a *very* indistinct, oblong object. The isthmus, separating the seas, has only a very little faint shading upon it. The 5 above the shield is of just the same shape as the 5 below the shield.

5 c. Forged.

Lithographed, in red-lilac, on thin, white wove paper. The white diamond at the top of the stamp is twice as large as the genuine, and it stands above the right-hand side of the 5, instead of above its centre. There is a similar, but longer, diamond before and after 5 CENT. 5. These diamonds are not in the least like four-pointed stars. In the word CONFED., the tail of the C is as fat as the head, and the O is oval, but cut rather square at the bottom. Only the letter A of GRANADINA is opposite the centre of the flat corner of the inner octagon, while the D is to the right of the flat place. The said D does not join naturally with the letters

INA, but is too far above them. The C of CORREOS is not squeezed up flat, and the tail is as thick as the head. The front edge of the first R of this word stands above the corner of the inner frame, and the tail of this R does not go near the foot of the second R, round the corner, but is much too high up. The first O of this word is oval, while the second O is square, and there is no extra space between the final S of the word and the N of NACIONALES. The tail of the C of NACIONALES is hardly like a G. The space between 5 and CENT, at the bottom of the stamp, is only about ¼ mm. The white line round the stamp, between the lettered band and the inside of the stamp, is widest down the left side, very narrow at the bottom, and extremely narrow at the left top corner, under the AD of GRANADINA, just where it is broadest in the genuine. There are 56 pearls round the shield, the bottom one being about the largest. The shield touches the pearled circle at three points. The ground on which the shield is placed is entirely white, instead of coloured. All four points of the shield are blunt. The thing in the top compartment of the shield rather resembles the head and shoulders of an Alley Sloper-like individual, languidly trying to put his arms through the sleeves of a limp shirt. There is a slight, dark outline dividing the top compartment from the central one; the said central compartment is white, instead of shaded; the pole on which the cap of liberty stands is hardly visible; the tassel only hangs down as far as the centre of the cap. The centre compartment is separated from the bottom one by a thin, dark line. This bottom compartment has its design reversed, *i.e.*, the seas are white, and the isthmus is darkly shaded, besides being broken in the centre. The lower sea bears a fairly distinct mark, like a ship; the upper sea is blank. The 5 above the shield touches the line above it. Its tail sticks forward, instead of curling in, almost to touch the head, and there is a small stop after it, which does not exist in the genuine. The lower 5 touches the line below it, though the genuine does not; and it is of a different shape from the upper one.

10 c. Genuine.

Lithographed, as before, on rather thin, white wove paper. The colour is a dull yellow. There is a white diamond at the top of the stamp, and a four-pointed white star each side of 10 CENT. 10. The C of CONFED. is like a G, and the stop after the word is large and prominent. The D of GRANADINA is just above one of the corners of the stamp. The C of CORREOS is squeezed rather flat, just as in the genuine 5 c. The C of NACIONALES is like a G, and the S and the white star after it are both opposite the flat, where the right bottom corner of the design is cut off. The value at the bottom is 10 CENT. 10, and this is a very easy test for the forgery which I am going to describe. There are 46 pearls round the shield; very few of them are round, and some are more like short dashes. The shield is on a ground of solid colour, as before; all the points of it are equally sharp, and none of them touch the pearls. The design in the shield is much the same as in the genuine 5 c.

10 c. First Forgery.

Lithographed, on rather stout, hard, white wove paper. My single specimen has portions of a couple of large, double-lined letters by way of watermark,—evidently the paper-maker's name. The colour is a golden yellow, approaching orange. At the top of the stamp there is a small white cross, and there is a similar, but larger cross, each side of the value at the bottom. The C of CONFED. is an ordinary C, and the stop after the word is so very tiny, as to be almost invisible. The D of

GRANADINA is exactly above the centre of the flat made by the cut-off left top corner of the stamp, instead of at the corner of the flat. The C of CORREOS is an ordinary C, and not squeezed flat. The C of NACIONALES is not like a G. The S of that word is on the same line as the E before it, instead of going round the corner, as the genuine does; and the cross (which should be a four-pointed star) is almost opposite the centre of the flat where the right bottom corner is cut off. The value at the bottom is 10 CENTS, instead of 10 CENT. 10, and this is an instant test for this counterfeit. There are only 43 pearls round the shield, and they are much rounder and more regular than the genuine. The shield is on a ground of solid colour, like the genuine; its right point is very blunt, and almost touches one of the pearls. The lowest point comes in between two pearls, instead of going near to one pearl. The three compartments of the shield are unshaded; the upper one contains what looks like the upper half of a young lady, with a high top-knot; and dressed in a loose garment, with her arms widely stretched out. The cap of liberty in the central compartment looks rather like a ham, and it is squeezed-in and crushed by the compartment-lines above and below it. In the lower compartment, the seas are white, instead of shaded, and the isthmus is shaded, instead of white. There is a small, almost invisible object in the lower sea.

10 c. Second Forgery.

I do not think an elaborate description of this is necessary, as it is evidently from the same matrix as the first forgery, but with the numerals above and below the shield much smaller; thus all the tests are the same, except as now noted. Lithographed, in *vermilion*, on medium, very rough, white wove paper. The stop after CONFED. is of good size and prominent. The top point of the shield is absurdly sharp. The impression is much clearer than that of the first forgery.

10 c. Third Forgery.

Badly lithographed, in scarlet-vermilion, on thin, white wove paper. This is exactly the same as the forgery of the 5 c., except in the points now to be noted, and therefore I need not repeat the part of the description common to both. The white diamond at the top of the stamp is not so very much larger than the genuine, but it stands over the beginning of the 0 of 10, instead of above the centre of the space between the two numerals. The 10 below the shield touches the outline below it, though the genuine does not do so. In this forgery, the lower inscription is correct, 10 CENT. 10. The shield is on a white ground, like the forged 5 c.

20 c. Genuine.

Lithographed, in dull, slate-blue, on rather thin, white wove paper. This is the same as the genuine 5 c., except that there are 51 pearls round the shield. The white diamond at the top of the stamp is above the centre of 20. The lower inscription is 20 CENT. 20.

20 c. Forged.

Lithographed, on rather hard, rough, white wove paper. The colour is a greenish-grey. This is exactly the same as the second forgery of the 10 c. The cross at the top of the stamp is not quite above the space between the figures 20, but nearer to the 2. The lower inscription is 20 CENTS.

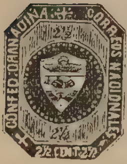
BOGUS STAMPS.

2½ c., green; 1 Peso, rose.

These values do not exist in the first issue, but in that of 1860, to be hereafter described, which shows an eight-pointed white asterisk at the top of the stamp, and a similar one before the value, instead of the diamond and four-pointed star. The bogus stamps are just the same as the forged 5 c. already described, except for the change of value, and need not be further mentioned. Of course the easiest instant test of the 5 c. is the white ground on which the shield is placed, and these two bogus stamps show the same.

Issue of 1860.

2½, 5, 10, 20 c.; 1 Peso.



This can be easily distinguished from the very similar design of the issue just described, as the stamps bear, as already stated, an eight-pointed asterisk at the top, and another before the value (÷|÷), and sometimes another after the value.

2½ c., green.

I do not know of any forgery of this. The only stamp resembling it is the bogus 2½ c., just described.

5 c., violet; 10 c., brown.

Of these, also, I have no forgeries.

20 c., blue. Genuine.

Lithographed, generally in shades of dark ultramarine, on greyish-white wove paper, thin, and rather hard. The lowest compartment of the shield contains an isthmus, darkly shaded with wavy, horizontal lines. The portion of sea above the isthmus is very nearly as large as the somewhat similar portion below it; and the dark object in the centre of the lower sea is shaped like the hull of a boat, without masts or sails. The object in the top compartment of the shield is shaded with irregular oblique lines. There are 44 large, round, and uniform pearls in the circle, round the shield. The plain white circle, outside the pearls, is very wide, almost as wide as the diameter of one of the pearls, and wider than the width of the white strokes of any of the letters of the inscription. The figures of value above the top of the shield are very nearly the same size as the corresponding figures below the base of the shield; perhaps they may be just the least trifle bigger. There are 40 wavy lines of shading in the background, above the shield, and 41 below it; though they are not very easy to count. The outline of the white circle, outside the pearls, is broken at the sides, and runs into the inner side-frames just by the D of CONFED., and by the CIO of NACIONALES. The stop between CENT. 20 is midway between the T and the 2, and almost touches both. The S of NACIONALES is just level with the angle of the inner frame to the left of it.

20 c. First Forgery.

Lithographed, in more or less slaty-blue, and also in pale rose (bogus), on white wove paper, thicker and softer than the genuine. The isthmus in the lowest compartment of the shield is dotted with several irregular blotches, and has no lines of shading on it anywhere. The portion of sea above the isthmus is not more than a quarter of the size of the corresponding portion below it. The dark object in the lower sea is a transverse oblong. The object in the top compartment is shaded with about 16 vertical lines. There are 45 pearls in the circle round the shield; most of them are oblong, instead of round, and they are all much too small. The plain white circle, outside the pearls, is narrow, even narrower than the white strokes of the letters of the inscription. The figures of value above the top of the shield are a good deal larger than the corresponding figures below the shield. There are 44 wavy lines of shading above the shield, and 38 below it; and many of them are blotched, and run together, so that they are even more difficult to count than the genuine. The outline of the plain white circle, outside the pearls, is broken on the left side, and does not run into the frame to the left of it, but appears to go under it. The outline of this circle is complete on the right side, and does not even touch the frame to the right of it. The stop between CENT. 20 does not touch either of the letters, but is very much nearer to the 2 than to the T. The letters of the lower inscription are tall and thin, reaching almost from top to bottom of the frame; but in the genuine they are stumpy, and do not nearly reach from top to bottom of the frame. The S of NACIONALES is lower than the level of the corner of the inner frame to the left of it.

20 c. Second Forgery.

Lithographed, in dull ultramarine, on thin, hard, white *laid* paper. The laid lines are vertical, and not very distinct. The lower sea, in the isthmus, has a sort of diamond-shaped object in it. The cornucopiæ in the upper compartment of the shield have blotchy shading. There are 61 very small pearls round the shield, of different shapes and sizes. The figures 20 at the top of the stamp are more squeezed together than those at the bottom, and there is a flaw from the tail of the upper 2, in my specimen, which crosses the white ring below it. There are about 35 *straight* vertical lines above the shield, and about 34 below it, but they are irregular, and difficult to count. The white ring, outside the pearls, breaks right through the frame both sides, by the ED of CONFED., and the CIO of NACIONALES, actually touching the foot of the I. The stop between CENT . 20 is nearer to the 2 than to the T. The I of GRANADINA, in my specimen, is not nearly so tall as the following N. The angle of the frame by the S of NALES is almost rounded, and the S is higher than the angle.

1 Peso, carmine, on white; rose, on bluish.

I have no forgery of this; its place being filled by the bogus 1 peso, already described.

POSTMARKS.

Genuine.—Frequently a word in pen-and-ink; but I have seen two rather large, concentric ovals, with an ornamental line in the centre, and name, in thick capitals, between the ovals.

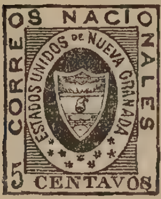
Forged.—1, 29, 98. Also a written word.

Issue of 1861. 2½, 5, 10, 20 c., 1 Peso.

The stamps of this set have always been scarce, especially the 2½ centavos; but the forgeries are very plentiful, and I know of at least eight sets.

Genuine.

Lithographed, on very thin, yellowish-white wove paper. The shield, as in the issue just described, is divided into three portions, the central one only being white. The upper portion of the shield contains two cornucopiæ, their mouths turned towards each other, and an unknown thing between them, which is of an oval shape, with an oblique line in the centre of it. This upper portion is shaded with nine horizontal lines on the left side, and eight on the right side, counting the bottom line in each case. The central portion contains a cap of Liberty, on a pole. The lower portion shows an isthmus, with a ship on each side of the isthmus, though the said ships are represented merely by blotches. The left top corner of the shield is a good deal higher and more pointed than the right top corner. The portion of sea above the isthmus extends rather farther to the right than to the left of the shield ; and the portion of sea below the isthmus entirely fills up the lower point of the shield. The oval band, outside the shield, contains, at the bottom, nine eight-pointed asterisks or stars, the points being tolerably easy to count. The cross-stroke of the T of ESTADOS is very short, and is of equal length each side of the perpendicular stroke. The word DE, at the top of the oval, is in very small block capitals, and is placed in the centre of the top. The lines in the shaded ground, outside this oval, are rather inclined to be blotchy, and are difficult to count. There ought to be 15 in the right-hand top corner, 16 in the left-hand top corner, 14 in the right-hand bottom corner, and 16 in the left-hand bottom corner, counting the outer line in each case. I am almost afraid that these lines do not form a very reliable test ; because, as I have said, they are inclined to be blotchy, and the two top lines and two bottom lines often run together ; however, I give them as they will be found on good specimens of the genuine. The second O of CORREOS is a transverse oval, but not so markedly so as the O of NACIONALES. This second O of CORREOS is too large, and it is very close to the angle of the inner frame. The top-, and side-lines of this inner frame, if prolonged, would cut into the side and bottom of the O, respectively. The letters of the outer inscription are tall and thin, and moderately regular ; those of the inner inscription are thinner, and somewhat taller, besides being more regular. The lowest value is labelled 2 i ½ CENTAVOS, and the highest value is lettered UN PESO.


CORREOS NACIONALES
ESTADOS UNIDOS DE NUEVA GRANADA
5 CENTAVOS

First Forgery.

I have never seen this forgery, but, from Mr. Pemberton's description of it, I fancy that there will be no difficulty in at once deciding on its worthlessness. All three divisions of the shield are white. There are no stars at all at the bottom of the oval. The letters of the outer inscription are thick and unequal.

Second Forgery.

Of this I have only seen the 2½ and 20 centavos. It is lithographed, on paper which is thicker and a good deal harder than that of the genuine. The upper portion of the shield is so much blotched, that the design upon it is quite undecipherable. The pole upon which the cap of Liberty is placed is very short, so that the cap seems almost to rest upon the line below it. The ship in the sea above the isthmus is represented by a very small projection from the land, below the centre of this upper sea. The left top corner of the shield is *very* slightly higher and more pointed than the right top corner, but it would hardly be noticed. The portion of sea above the isthmus is set equally distant from each side of the shield, and is too short. The lower sea is too small, and the ship in it is represented by a large blotch, hanging from the land above this lower sea. The oval band outside the shield contains nine asterisks, as in the genuine; but they are extremely blotchy, and it is impossible to count the eight points which ought to appear. The easiest test for this forgery is in the word at the top of the oval band, which is "be," in Roman lower-case letters, instead of DE, in small block capitals. The lines in the shaded ground, outside this oval, are so blotched that I have not been able to count them; indeed, in the right-hand bottom corner, they are all merged into one solid piece. The second O of CORREOS is larger than the O of NACIONALES, and almost round. The letters of the inner inscription are far too thick and blotchy. The lowest value is correctly lettered, 2 i ½ centavos. This forgery is sufficiently like the genuine to be deceptive, supposing it were printed more carefully.

Third Forgery.

This is the common one, and seems to be in universal request among young collectors. It is lithographed, on white wove paper, a little thicker and harder than the genuine. The left top corner of the shield is *very* little higher than the right. The upper portion of the shield contains an extraordinary thing, like the head and wings of a young owl. This upper portion is shaded with nine lines on the left-hand side, and seven on the right-hand side, counting the bottom line in each case. The central portion contains an ornamental flower-vase, with a plant growing out of it. There is a small projection from the isthmus, into the top sea, to represent the upper ship. The lower sea is represented simply by a very distinct, white comma, which does not go near the bottom of the shield. There are only eight asterisks, or stars, in the bottom of the oval band, and the points on them cannot be counted. The cross-stroke of the T of ESTADOS is long, and the side towards the A is a good deal longer than the side towards the S. The word DE, at the top of the oval, is like the genuine. The lines in the shaded portion, outside the oval, are too distinct, and very easily counted. There are 14 in the right-hand top corner, 16 in the left-hand top corner, 11 in the right-hand bottom corner, and 14 in the left-hand bottom corner, counting the outline of the frame in each case. The second O of CORREOS is about the same size as the O of NACIONALES, but not so oval in shape. The letters of the inner inscription are nearly as thick as those of the outer one. The lowest value is lettered 2 1 2 centavos, and the highest value is 1 PESO.

Fourth Forgery.

This appears to be the third forgery, with the lower part of the shield re-drawn. All the tests are exactly the same as for the third forgery, except that the lower sea is of good shape, instead of being a white comma, and there is an oblong mark in this bottom sea, to represent a ship. I have only the 20 c. of this counterfeit.

Fifth Forgery.

Lithographed, on thin, white wove paper. This is a poor affair, and need not detain us long. The left top corner of the shield is no higher than the right. The upper portion of the shield contains the head and wings of the young owl, as in the third forgery, with seven lines of shading to the left of it, and the same number to the right of it. The thing in the central portion of the shield is a glass or tumbler, containing a blotchy plant. The sea above the isthmus is like two small basins, side by side; for the thing projecting from the land below it, to represent the upper ship, is so large as to divide this upper sea into two portions. The lower sea is represented by a small, curved white line. There are only eight asterisks at the bottom of the oval band; the eight points of two of them can be counted. The cross-stroke of the T of ESTADOS is of normal length—longer than that of the genuine—and is of equal length on each side of the perpendicular stroke. The word DE, at the top of the oval band, is a good test for this counterfeit, as it is placed far too much to the right, instead of being at the very top. Outside the oval band there are 12 lines of shading in the right-hand top corner, 17 in the left-hand top corner, 11 in the right-hand bottom corner, and 17 in the left-hand bottom corner. The O of NACIONALES is perfectly round, and much larger and thicker than the second O of CORREOS, the latter O being *too* oval. I only possess the 2½ c. of this set, and it is lettered 2 1 2 centavos, as in the third forgery.

Sixth Forgery.

This is very like the genuine, and likely to deceive. There are nine stars, as in the genuine. The second O of CORREOS is the same size as the other letters; it is far away from the corner of the inner frame. If the top and side-lines of this inner frame were prolonged, they would not touch the O anywhere.

Seventh Forgery.

Of this forgery I cannot give any description, as it was lent to me for a day, at a time when I had none of the genuine stamps by me; and I was thus unable to take any useful notes of the points of difference. Lithographed, on paper a little thicker than that of the genuine, but a marvellously correct copy in all other respects, as far as my memory will serve me. It was produced, I believe, by photo-lithography, and varies very little from the genuine. However, any reader possessing specimens of this set will, very probably, be able to detect them by the tests for the genuine given above.

Eighth Forgery.

This looks very old, but I first saw it in 1902.

Lithographed, on fairly thick, rather hard, white wove paper, the face of which has been coloured with a pale brown (2½ c.) or a yellowish (10 c., 20 c.) wash, to give age. The lines in the upper part of the shield are very blotchy, and cannot be counted with any certainty; there seem to be eight on the left side, and seven on the right. Both of the top corners of the shield are of the same height, though the left corner is rather more pointed than the right. The sea above the isthmus extends equally towards both sides of the shield. There are nine asterisks at the bottom of the oval band, as in the genuine, but they are blotchy, and their points vary in number, from four to eight, instead of being all 8-pointed. The cross-stroke of the T of ESTADOS is too sloping, and is longer towards the A than towards the S. The lines in the shaded ground, outside the oval, are: right top corner, 13 and a blotch; left top corner, 14; right bottom corner, 15 and a blotch; left bottom corner, also 15 and a blotch. The second O of CORREOS is smaller than the other letters, and some distance from the corner of the inner frame. If the top and side-lines of the said inner frame were prolonged, they would both pass quite clear of the O. The lowest value is correctly labelled 2 i ½ centavos. I have not seen the un peso of this counterfeit.

POSTMARKS.

Genuine.—The genuine stamps usually have the name of a town, in medium-sized capitals.

First Forgery.—I do not know the cancellation.

Second Forgery.—Uncancelled.

Third Forgery.—A word, or words. I have seen STA. CA...., in very large Roman capitals; also ...*OGAT*..., in still larger, italic capitals (probably Bogotá, misspelt); also BOGOTA, in stumpy Roman capitals; also ANTIOQUIA, in thin Roman capitals; also a square of dots, after the style of 37, without numerals; also 1 (large); also 73.

Fourth Forgery.—St. Alarta, in ordinary capitals and lower-case.

Fifth Forgery.—1. Also what appears to be a portion of 100.

Sixth and Seventh Forgeries.—I have not got these now, and do not remember the cancellations.

Eighth Forgery.—A *very* large O, in red or in black.

Issue of 1863. White paper.

5 c., yellow, orange-buff; 10 c., blue; 20 c., red; 50 c., green.

Same Issue. Bluish paper.

10 c., blue; 50 c., green.

Error of colour.

50 c., red (in the sheet of the 20 c.).

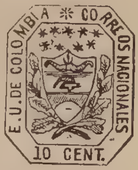
Varieties, with portions of a Star before and after CENT. White paper.

5 c., orange-buff; 10 c., blue; 20 c., red; 50 c., red (error).

Same on bluish paper.

10 c., blue; 50 c., green.

These are the stamps with branches on a white ground, as in the illustration. Another error of colour, 20 c., green, was formerly listed, but I never saw one, and it is no longer noted in any of the catalogues, so that I cannot say anything about it.


E.U. DE COLOMBIA ✳ CORREOS NACIONALES
10 CENT.

Genuine.

Lithographed, on thin, yellowish-white wove paper, rather hard, and usually with a very slight surface-tint, the colour of the stamp; also (10 c. and 50 c.) on bluish wove paper. The curled-over, outer ends of the cornucopiæ, in the top compartment of the shield are blunt and rounded, and very nearly touch the sides of the shield. Neither of them curls down more than the other. They are disgorging pieces of money, which are tolerably distinct. The flower, standing up between them, and separating them from each other, looks like a tulip, almost closed, and leaning over to the right. The cap of Liberty in the central compartment is large and distinct, and is shaded nearly all over with oblique lines, running from the right, downwards, to the left. The tassel or top of the cap bends over to the left, and hangs down level with the bottom of the part which is supposed to go on the head. The pole which bears the cap gets suddenly wider towards the top. If prolonged downwards, it would pass almost centrally through the bottom point of the shield. The bend of the cap just touches the transverse lines above it. Two parallel lines, close together, separate the top compartment of the shield from the second; and two similar lines, equally close together, separate the second compartment from the bottom one. The peaked part at the centre of the top of the shield is a good deal higher than the corners; the left top corner being level with the middle of the first O of COLOMBIA, while the central peak is level with the beginning of the L of that word. The bottom point of the shield is level with the end of the L of NACIONALES. At the top of the stamp there is an eight-pointed asterisk, separating COLOMBIA and CORREOS; and below this there are nine six-pointed stars, arranged in two rows, the upper row curving upwards in the centre, the lower row curving downwards in the centre, so that the whole looks like a narrow, transverse, oval ring of stars. The leaves in the two branches of the wreath are unmistakable oak-leaves, and they are all shaded more or less all over with oblique lines, running from the left, downwards towards the right. The point of the lowest leaf on the left-hand side touches the corner of the inner frame, just under the letter E of E. U. DE, etc. The side of the top leaf but one in the right-hand branch touches the frame very distinctly beside the CI of NACIONALES. A horizontal line, drawn across the stamp, along the beginning (outer edge) of the E of E. U. DE, etc., would cut into the S of NACIONALES. The bottom ends of the branches point to the lowest two corners of the inner octagonal frame, and the bottom end of the right-hand branch passes very distinctly *over* the end of the left-hand branch, and is thinner than the said left-hand branch. As regards the lettering, the I of COLOMBIA, if prolonged downwards, would cut exactly into the left top corner of the inner octagonal frame, the first O of CORREOS is considerably taller than the C, and the first stroke of the first N of NACIONALES is level with the right top corner of the shield.

First Forgery.

Lithographed, on stout, white or greyish-white wove paper. Of this counterfeit I have only the 20 c., *soi-disant* error, in dull carmine, bright carmine, and a sort of lilac-rose. The cornucopiæ are very different from the genuine. They are apparently joined together, with no money coming out of them, and the two together might be likened to a fat-bellied snake, with a blunt tail, pointing down to the right bottom corner of the containing-compartment, and its head level with the centre of the left-hand outline of the compartment. It does not touch either side of the shield. The thing standing above the cornucopiæ is something like an ivy-leaf, but not in the least like a tulip, and it stands straight up, without any stem. The cap of Liberty in the central compartment is rather like a chemist's retort, and the tassel-end points obliquely to the left, almost towards the left bottom corner of the compartment. It is too white, not having so much shading on it as the genuine. The pole which supports it is the same thickness throughout, and the said pole, if prolonged downwards, would pass far to the right of the bottom point of the shield. This is an easy test. The bend of the cap does not touch the transverse lines above it, and these two parallel lines above the cap are much closer together than the similar pair below the cap. The left top corner of the shield is considerably higher than the right one, and is above the level of the first O of COLOMBIA. At the top of the stamp there is a nine-pointed asterisk, and the nine stars below it are five-pointed instead of having six points. The oak-leaves are very lightly and irregularly shaded, and none of them touch the frame. A horizontal line, drawn across the stamp, along the beginning of the E of E. U. DE, etc., would pass between the ES of NACIONALES. The lower ends of the branches are almost equal in thickness; the lower end of the right-hand branch points to the left bottom corner of the containing-octagon, but the end of the left-hand branch is of a different shape, and does not point to the right-hand lower corner of the octagon. The first O of CORREOS is no taller than the C, and the first N of NACIONALES slopes, so that a straight-edge, laid along the beginning of it, would cut into the L of COLOMBIA, while, in the genuine, it would cut into the first O of that word. In the genuine stamps, there is a transverse oblong stroke in the sea above the isthmus, and a similar, but larger stroke in the sea below the isthmus, to represent ships. In this forgery, there is nothing in the upper sea, and the lower sea contains a regular ship, with a distinct mast. There is a large, seven-pointed star, with a white spot in the centre, before the E. of E. U. DE, etc.

Second Forgery.

This is not nearly so good as the first forgery. It is lithographed, on fairly thick, yellowish-white, and on thick, greyish-white wove paper. I have the 5 c., yellow; 10 c., blue; 50 c., green; and a bogus value, 1 peso, dull lilac-rose. The cornucopiæ in the top compartment of the shield are joined into one, and the outer ends are curled over, spirally, into two sharp points, the whole looking like a pair of ram's-horns. They do not go near the sides of the shield. There is, of course, no money to be seen. Above the centre of them is a perfectly round ball, shaded nearly all over, and standing on a short, thick support. This top compartment is separated from the middle one by one thin line, instead of two. The cap of Liberty in the middle compartment is very like the ball above the cornucopiæ, only it has a tail coming out of the top and hanging over to the left, ending in a sharp point, instead of a blunt tassel. This point does not come down anything like level with the base of the cap. The pole is very short and thick, and is exactly above the bottom point of the shield. There is no line separating the second compartment from the lower one, except just across the top sea of the isthmus, where there is a short, single line, to support the pole. The peaked part, at the centre of the top of the shield, is level with the corners. The leaves in the two branches are of some unknown species of tree (possibly laurel); at any rate, they are not oak-leaves, and they are principally shaded with blotches of colour, instead of lines. None of the leaves touch the frame, as a rule, though the large leaf at the bottom, on the right-hand side, sometimes goes very near the frame, near the ES of NACIONALES. The bottom point of the shield is level with the beginning of the E of NACIONALES. The shield itself is quite a different shape from that of the genuine. The genuine measures 7 mm. across the top, and 9 mm. from the middle peak at the top to the bottom point; while in this forgery it measures nearly 8 mm. across, and 10 mm. from top to bottom. At the top of the stamp there is a ten-pointed asterisk, and below this there are nine eight-pointed, blotchy asterisks (instead of six-pointed stars), in two rows, both rows curving upwards in the centre. A horizontal line, drawn across the stamp, along the beginning of the E. of E. U. DE, etc., would pass between the ES of NACIONALES. The bottom stems of the branches are not splayed widely out, as they are in the genuine, but point downwards, respectively towards the C, and the space between EN of CENT., and it is not possible to say which crosses over the other. They are both of equal thickness. The O of CORREOS is no taller than the C, and the first N of NACIONALES is far below the level of the right top corner of the shield. The sea above the isthmus is exceedingly small, with no ship in it. The isthmus itself is of solid colour, instead of being shaded with oblique lines, running down from right to left; and the ship in the lower sea is a shapeless dash, too small, and set too high up. There is a small, coloured dot before the numeral of value.

Third Forgery.

This is not bad-looking, as a whole, though the shield of arms is almost a caricature of the original. Clearly lithographed, on thin, grey-white wove paper. I have only the 10 c., and it is the only specimen that I have ever seen, so that this counterfeit cannot be at all common. The cornucopiæ are only separated from each other by a small blotch, and look like a pair of very blunt buffalo-horns. The outer ends do not curl down much, and the left one is rather near the side of the shield, while the right one is at some distance from the side. There is no money to be seen. Above the centre of the cornucopiæ is a thing something like a U, with an I in the centre of it, leaning a little to the right. Below the cornucopiæ are about five graduated, horizontal lines of shading, none of them extending to the sides of the shield. The lowest of these lines touches the cap of Liberty, which is, apparently, a leg of mutton, lying on a strongly-outlined white table, shaped like a T, with a very short stem. It will be understood that the pair of parallel, horizontal lines, which ought to separate the top compartment of the shield from the second compartment, are absent in this forgery. The stem or leg of the table, if prolonged downwards, would pass to the left of the bottom point of the shield. There are two parallel, horizontal lines, separating the central compartment from the bottom one, as in the genuine; but there is no upper sea, the isthmus extending uniformly across, under the two parallel lines. The left upper corner of the shield is level with the space between OL of COLOMBIA, the central peak is level with the middle of the L, and the right top corner is level with the space between the words CORREOS NACIONALES. In the genuine, the top peak of the shield points slightly to the right of the centre of the asterisk at the top of the stamp; in this forgery, the said peak points quite to the right-hand edge of the asterisk. The bottom point of the shield is level with the space between ES of NACIONALES. The asterisk at the top of the stamp has eight points, like the genuine, but they are more spread out, making it larger than it ought to be. As regards the ring of six-pointed stars, the five in the top line are in one straight line, instead of curving upwards in the centre; and the four in the lower line are *very* deeply curved downwards in the centre, so that the two inner ones almost touch the shield. The leaves on the right-hand branch are more like oak-leaves than those on the left-hand branch; they have very little shading on them; the point of the lowest leaf on the left side is very blunt, and it does not go anywhere near the frame. None of the leaves on the right side touch the frame to right of them. A horizontal line drawn across the stamp, along the outer edge of the E. of E. U. DE, etc., would pass clear below the S of NACIONALES. The bottom end of the right-hand branch is very sharp, and it points to the numerals of value, instead of to the left lowest corner of the octagonal frame; the bottom end of the left-hand branch is considerably blunter, and it points very nearly to the right lowest corner of the octagon. There is a wide separation between the OR of CORREOS, though they are fairly close together in the genuine, and the O is, if anything, shorter, instead of taller, than the C. A line drawn across the stamp, along the beginning of the first N of NACIONALES, would pass between OL of COLOMBIA. As there is no upper sea, there is, of course, no upper ship. The lower sea is very much too large, and the dash in it, to represent a ship, is too long, and too high up. The shield is 7 mm. wide, by 10 mm. high.

Fourth Forgery.

This is very like the third forgery in many details, but is clearer, and with the lines and lettering thinner. I have only the 10 c., blue, of this counterfeit. It is nicely lithographed, in indigo-blue, on thick, greyish-white wove paper, brownish gum. The cornucopiæ are joined together, without showing any money, and they are something like a very blunt pair of buffalo-horns, though the ends curl down much more than in the third forgery. Neither horn touches the side of the shield. The thing above them is a crescent, with an I, or straight, vertical stroke, standing up in the middle of it. The cap of Liberty is like a chemist's retort, but with a flat bottom, resting on a T-shaped table, as in the third forgery, but, in this case, the tube of the retort (tassel of the cap) hangs down to the level of the bottom of the table, and the foot of the table is joined to the horizontal lines below it by a continuation of its left-hand outline; whereas, in the third forgery, both outlines of the foot or pedestal of the table run down to join the line below them. There are four graduated lines, separating the upper compartment of the shield from the central compartment, and the first of these lines goes right across the shield, from side to side. The bend at the top of the cap does not touch this uppermost line, but only reaches to about the third line. There are, as in the genuine, two horizontal lines, separating the middle compartment from the bottom one. The left top corner of the shield is level with the space between OL of COLOMBIA; the central peak is level with the space between LO of that word. and the right top corner is slightly higher than the level of the middle of the first N of NACIONALES. A horizontal line, drawn through the first stroke of this N, would pass along the stem of the L of COLOMBIA, though, in the genuine, it would cut through the first O of that word. The bottom point of the shield is level with the end of the E of NACIONALES. At the top of the stamp, there is an eight-pointed asterisk, but the points stand further apart from each other than in the genuine. The nine, six-pointed stars above the shield are better done than in the third forgery, though they are not placed exactly in the same position as in the genuine. Thus, in the genuine, if a line were drawn up, from the centre of the left-hand star of the bottom row, through the centre of the left-hand star of the top row, it would pass through the right lower corner of the B of COLOMBIA; whereas, in this forgery, a line so drawn would pass between the IA of that word. Most of the leaves on the branches are oak-leaves, but not one of them touches the frame anywhere. The bottom hook of the S of NACIONALES is larger, thinner, and more pointed than the top hook, but both are alike in the genuine. The stem of the right-hand branch points to the O of 10, and the stem of the left-hand branch points to the stop after CENT. Both stems are of about the same thickness. If the I of COLOMBIA were prolonged downwards, it would just miss the corner of the frame below it. The letters CO of CORREOS slant slightly to the left, instead of being upright, and the O is no taller than the C, though it is wider. There is a white patch at the top of the isthmus, that may be intended to represent the upper sea, but it is too much to the right, and has no ship in it. There is also another white patch, at the left side of the isthmus, which does not exist in the genuine. The lower sea, with its conspicuous dash, is exactly the same as in the third forgery.

Fifth Forgery.

I think this seems to be the most usual counterfeit of this issue, and it is more like the genuine than any of the others. I have the 20 c., red; 50 c., green; and the *soi-disant* error, 50 c., red, of this set. Lithographed, the impression being usually very slightly blurred, on hard, thinnish, very white wove, and also on softer, yellowish-white wove, and on thin, hard, bluish-grey wove paper, the unused ones backed with very crinkly, yellowish-white gum. The cornucopiæ are fairly like the genuine, but the right-hand end curls over lower than the left, and is firmly joined to the side of the shield, while the left-hand one touches the top outline of the shield, which is not the case with the genuine. The money cannot be seen. The flower is too pointed, and too upright. There is one thick, blotchy line separating the top compartment of the shield from the middle one, and one similar line separating the middle compartment from the bottom one. This ought to be an easy test. The cap of Liberty is fairly copied, but the shading is very blotchy. The pole widens out, as in the genuine. The left top corner of the shield is level with the top of the first O of COLOMBIA, and the right-hand corner is a little higher than the first N of NACIONALES, instead of being level with the edge of its first stroke. There is an eight-pointed asterisk at the top of the stamp, as in the genuine, but the points are all blotched together, except the two to the left of the top, which are separated from each other. The nine, six-pointed stars are like the genuine. The leaves are plainly oak-leaves, but they all touch the frame except one, and the shading is irregular. The stem of the right-hand branch is sharply pointed, as in the genuine, but it is of solid colour, and points to the O of the figures of value; the stem of the left-hand branch is split at the end. Both stems are of about equal thickness. The first O of CORREOS is no taller than the C. The isthmus is tolerably like the genuine in shape, but it is shaded with blotches, instead of the oblique lines. The dash to represent the ship in the lower sea is a little too short, and there is no dash in the upper sea, but there is a small projection into the upper sea, from the line below it, probably to do duty for the ship. This projection would hardly be noticed unless specially looked for.

Sixth Forgery.

Of this I have only the 10 c., dull ultramarine, and it is the only specimen that I have ever seen, so it cannot be very common. It may possibly be from a *cliché* used to illustrate some catalogue.

Typographed, (an electrotype *cliché?*) in dull ultramarine, on thick, pale blue wove paper. Being a typograph, the outer frame is plainly sunk into the paper. The cornucopiæ are of solid colour, except a small white patch in the centre, the right-hand end does not touch the shield, and the left-hand end runs right into the outline of the shield. The object above them is very shapeless, and is a little like a very full-blown rose. The cap of Liberty is one solid, uniform mass of colour; the tassel is big and circular, and does not hang down to the level of the bottom of the cap. The pole is very short, and does not get suddenly wider at the top. There is one thick line, separating the top compartment from the middle, and one similar line, separating the middle compartment from the bottom one. The upper sea is quite as wide as the lower one, though not so deep; there is no ship in it, but there is one in the lower sea, like the genuine. The upper, left-hand corner of the shield is level with the space between OL of COLOMBIA; the central peak is level with the very tip of the tail of the L of that word, and the right-hand corner is level with the first stroke of the first N of NACIONALES. There is an eight-pointed asterisk at the top of the stamp, as in the genuine, but it is very much blotched. The nine, six-pointed stars are much more like asterisks than stars. The oak-leaves on the left side are one solid mass of colour, and all of them touch the frame, while all but one of the leaves on the right side also touch the frame. A horizontal line, drawn across the stamp, along the beginning of the E. of E. U. DE, etc., would barely touch the S of NACIONALES. The bottom ends of the branches point, respectively, to the O of 10, and to the N of CENT; they are of solid colour, and it is impossible to say which of them crosses over the other.

Several of the letters touch each other; viz., IA of COLOMBIA, CO and OS of CORREOS, and LES of NACIONALES. The first O of CORREOS is no taller than the C, and it slopes more to the left than the C does.

Seventh Forgery.

As with the last, I have only one specimen, 10 c., pale ultramarine, and have never seen another copy. Both these counterfeits came to me in 1902. Typographed, (an electrotype *cliché?*) in pale ultramarine, on stout, hard, pale blue wove paper. The impression is deeply sunk into the paper. It is, in many respects, very like the sixth forgery. The cornucopiæ touch the shield both sides; there are some marks to represent the money, and the flower is like a full-blown rose. There is a thick, deeply-sunk single line, separating the top compartment from the central one, and a similar, single line, separating the central compartment from the bottom one. The tassel of the cap of Liberty is a circular knob, and it does not hang down level with the bottom of the cap. The lower outline of the cap is not horizontal, but slopes down to the left, and the pole is so very short as to be practically invisible. The upper sea is as wide as the lower, though not so deep, and contains no ship, but there is a ship in the lower sea, as in the genuine. The upper left-hand corner of the shield is level with the end of the first O of COLOMBIA; the middle peak is level with the tip of the tail of the L of that word, and the right-hand corner is level with the first stroke of the first N of NACIONALES. The shield measures 7½ mm. across, by 9¼ mm. from top to bottom. At the top of the stamp there is an eight-pointed asterisk, as in the genuine, but it is very coarse, with much too large a dot in the centre, and it is oval, instead of circular. The nine stars below this are six-pointed asterisks, much too large. The one at the right-hand end of the top row is a good deal lower than the one at the other end. The leaves are oak-leaves; none of them really touch the frame to the left, though the bottom one is very close to it. A horizontal line, drawn across the stamp, along the outer edge of the E. of E. U. DE, etc., would pass almost close between ES of NACIONALES. The ends of the branches, as in the last-described counterfeit, point, respectively, to the O of 10, and the N of CENT. There is a stop after the 10 in this forgery. The letters ES of NACIONALES are joined. The O of CORREOS is no taller than the C.

POSTMARKS.

Genuine.—Generally the name of the town, in large capitals, within an ornamental oval. Also a very large letter, generally an O, which may be part of a word. Also the name in pen-and-ink.

First Forgery.—1 (generally struck at the intersection of four stamps); also two concentric ovals, with lettering between and in the centre; also a rather small oval, formed by straight lines at the top and bottom, and curved lines at the sides.

Second Forgery.—Part of a large, thick oval; also part of a very thin oval; (I have not been able to make out any lettering on these); also 10, and one something like 54; also 100.

Third Forgery.—Uncancelled.

Fourth Forgery.—Two concentric ovals, with lettering.

Fifth Forgery.—Uncancelled.

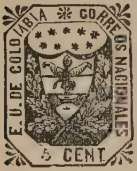
Sixth Forgery.—Uncancelled.

Seventh Forgery.—Pen-cancelled.

Issue of 1864. 5 c., orange, yellow; 10 c., blue; 20 c., red; 50 c., green; 1 peso, mauve.

These stamps are very similar to the set just described, except that the background to the shield and branches is of solid colour, instead of white, and floral ornaments have been added, outside each corner of the frame. There are two varieties of each value, but I trust the following description will enable my readers to detect any forgery.

Genuine.



Lithographed, on thin, white or yellowish-white wove paper. The shield, and the arms on it, are the same as in the genuine stamps of the last issue; and, as before, there are two distinct, thin parallel lines, separating the top compartment from the middle one, and two similar lines, separating the middle compartment from the bottom one. The shield measures 7×9 mm.; its left top corner is level with the top of the first O of COLOMBIA; the middle peak is level with the first stroke of the L of that word; and the right top corner is level with the first stroke of the first N of NACIONALES. The bottom point of the shield is level with the end of the L of NACIONALES. The eight-pointed asterisk at the top of the stamp is usually clearer than in the last issue; and the nine, six-pointed stars are the same as before. The oak-leaves are all white, with no veining on them. The lettering is considerably thinner than in the last issue. A straight line, drawn across the stamp, along the beginning of the E. of E. U. DE, etc., would cut through the middle of the S of NACIONALES. The bottom ends of the branches are the same as before, but white. There is a stop after CENT. The ornament outside each corner of the stamp is composed of five pieces, viz., a thing like a lance-head, with two comma-shaped strokes each side of it. In the left top corner, three (and sometimes four) of them are prolonged, to touch the frame below them; in the right top corner, three of them touch the frame; in the left bottom corner, none of them touch the frame; and, in the right bottom corner, two of them touch the frame. There is, as before, an oblong dash in each sea, to represent a ship, the one in the upper sea being fainter and smaller than the other.

First Forgery.

Lithographed, on thick, hard, white wove paper. This is really an excellent counterfeit. The mouths of the two cornucopiæ are open, and show the money tumbling out, as in the genuine; but the outer ends decidedly touch the sides of the shield, instead of *almost* doing so, and the outer end of the left-hand one curls downwards and inwards upon itself, considerably more than the outer end of the other one. The part of the cap of Liberty which is supposed to go on to the head is too tall and narrow, like half a cocoa-nut, instead of being somewhat like an inverted bird's nest, and the pole does not get any wider towards the top. There is no mark in the upper sea, but, in the lower one, there is, instead of the plain dash, a tiny, but distinct vessel, with mast, etc. The shield is 6½ mm. across, and 9 mm. high; its left top corner is level with the middle of the first O of CORREOS; the top peak is level with the beginning of the L of that word, as in the genuine, and the right top corner is not quite level with the N of NACIONALES. The bottom point is level with the end of the L of this word, like the genuine. A horizontal line, drawn across the stamp, along the beginning of the E. of E. U. DE, etc., would only just graze the S of NACIONALES. Of the ornaments outside the corners of the stamp, none of the strokes of the one in the left top corner touch the frame; in the right top corner, only the central stroke touches the frame; in the left bottom corner, usually none touch the frame, though sometimes one does; in the right bottom corner, none of them touch the frame. There is no stop after CENT. I have the 20 c., bright vermilion; 50 c., green; and 1 peso, bright mauve, of this set.

Second Forgery.

This is not so good as the last, in some respects, though tolerably deceptive. I have only the 5 c., orange-yellow, and 10 c., blue. Lithographed, on medium to thickish, yellowish-white, and also on very thin, white wove paper. The two cornucopiæ in the shield are drawn as one, with no mouths or money showing; and the outer end of the left-hand one is rather more sharply pointed than the other: the outer ends of both are at some distance from the sides of the shield. The flower on a stalk, in the centre, between the cornucopiæ, looks like half a broken egg-shell, and points almost directly upwards. The top compartment of the shield is divided from the second by one thick line, and the second is divided from the bottom one also by one thick line. The cap of Liberty is drawn too high up, so that it appears to be quite jammed up against the line under the cornucopiæ, instead of just merely touching it. The pole also is much too tall, and does not get wider at the top. The sea above the isthmus is made *very* small, and has no mark on it to represent a ship. The shield measures $7\frac{1}{4} \times 9\frac{1}{4}$ mm., being thus slightly larger than the genuine, each way; its left top corner is almost level with the middle of the O of COLOMBIA; the middle peak is level with the beginning of the L of that word, and the right top corner is above the level of the first N of NACIONALES. The bottom point of the shield is level with the centre of the L of that word. The eight-pointed asterisk at the top of the stamp is a good test in this forgery, as the bottom ray runs up to join the central dot; though none of the rays touch the central dot in the genuine. The star under the first O of CORREOS is much lower down than the corresponding star at the other end of the line. The stem of the left-hand branch, which crosses to the right, under the stem of the right-hand branch, is bent up, in a slightly concave form, and points almost up to the S of NACIONALES. The stem of the right-hand branch points to the middle of the 5, in the lower value, and to the 0 of 10 in the other value. There is a stop after the numeral or numerals. The stop after the E. of E. U. DE, etc., is a dash in this counterfeit; and the letters ES of NACIONALES are much squeezed together, so that they touch both top and bottom. Four of the ornamental strokes in the left top corner touch the frame; four in the right top corner; three in the left bottom corner, and four in the right bottom corner. There is a bogus variety of this forgery, the 5 centavos, printed in *blue*.

Third Forgery.

This is a very poor attempt, and ought not to deceive anybody. The 20 c. is the only value that I possess, and it is very common. Lithographed, in scarlet-vermilion, on thick, hard, yellowish-white and greyish-white wove paper. The cornucopiæ are represented by a pair of buffalo-horns, acutely pointed, the points touching the sides of the shield, and almost resting on the line below the compartment. Standing up from behind them is a ball, on a stout pole, pointing directly upwards, instead of leaning to the right. This compartment is divided from the second by one thick line, and the second is divided from the third also by one thick line. The easiest test for this forgery is the cap of Liberty in the second compartment of the shield, which is represented by an unmistakable *ace of clubs*, with a sort of hook hanging from the top of it, over to the left. The isthmus is very faint, so that the upper sea seems to extend right across the shield. There is no ship in this sea; but there is one in the lower sea, or rather a mark to represent one, as in the genuine. The lowest leaf in each branch has a dark vein in its centre. The shield measures 7$\frac{1}{4}$ × 9 mm.; its left top corner is level with the top of the first O of COLOMBIA; the central peak is level with the space between the OL of that word, and the right top corner is decidedly above the level of the first N of NACIONALES. The bottom point is level with the end of the E of NACIONALES. The lowest oak-leaf in each branch has a dark vein in the centre. The stems of the branches both point very much downwards, towards the figure or figures of value, and the N of CENT, respectively; they are thin, and it cannot be seen which of them crosses over the other. The asterisk at the top of the stamp has twelve rays, instead of eight; and some of the stars below have eight rays, and some seven, instead of six. The B of COLOMBIA is a reversed S (Ƨ). None of the ornamental strokes in the left top corner of the stamp touch the frame; one touches in the right top corner; and none touch in either of the bottom corners.

Fourth Forgery.

In the matter of accurate copying of the details of the design, this counterfeit is the best of the lot, yet the general appearance of it is not very good, as it has a slightly blotched or ragged appearance, as though the paper had been too wet. I have only the 20 c., carmine-vermilion. It is lithographed, on medium, white wove paper. The cap of Liberty is shaded with blotches of colour, instead of oblique lines. The horizontal lines, separating the shield into three parts, are double, as in the genuine, but somewhat blotched together in parts. The ship in the lower sea is also like the genuine, and there is a *very* faint ship in the upper sea. The shield measures 6$\frac{3}{4}$ × 8$\frac{3}{4}$ mm. Its left top corner is level with the middle of the first O of COLOMBIA; the central peak is level with the middle of the space between the OL of that word; and the right top corner is level with the inner edge of the first stroke of the first N of NACIONALES, while the bottom point is level with the middle of the L of NACIONALES. In my specimen, the bottom ray of the asterisk at the top of the stamp is joined to the central dot, but I am not sure that this is always the case. A distinctive mark of this forgery is the oak-leaf, to the right of the E C of DE COLOMBIA, which is entirely separate from the branch. The stop after CENT touches the frame to the right of it, though it does not touch in the genuine. Of the ornament outside the left bottom corner of the stamp, three of the strokes touch the frame; the rest correspond with the genuine. In my specimen, the lowest, comma-shaped stroke of this ornament in the left bottom corner is joined to the frame for its whole length, so that is a mere, semicircular projection of solid colour from the outline of the frame; but of course I cannot say whether this is always the case.

Fifth Forgery.

This is very like the last. I have only the 50 c., green. It is lithographed, on thick, greyish-white wove paper. The divisions of the shield are formed by thick, single horizontal lines, instead of thin, double ones. The cap of Liberty is shaded with blotches of colour, in place of the oblique lines. The dash, representing a ship, in the lower sea is very slightly oblique, instead of horizontal, and the ship in the upper sea is almost invisible. The shield measures $6\frac{1}{2} \times 8\frac{3}{4}$ mm., and is thus decidedly smaller than the genuine. Its left top corner is level with the middle of the first O of COLOMBIA; its central peak is slightly lower than the level of the L of that word; and its right top corner is slightly higher than the level of the first stroke of the first N of NACIONALES. The bottom point is level with the middle of the L of that word. The top ray of the asterisk at the top of the stamp just touches the frame above it, but the genuine does not touch. Like the forgery just described, this counterfeit shows the single, independent oak-leaf, opposite the E and C of DE COLOMBIA. The letters of CENT are not all of the same height; the C is the shortest, and the T the longest. A very good test for this counterfeit is the I of COLOMBIA. In the genuine, it is a plain, block letter; but, in this forgery, it has a short, horizontal serif, projecting from the left side of the top, making it look like an inverted ˥, with a very short tail. Another good test is the E of NACIONALES, the central tongue being represented by a dot (E), which does not touch the letter. As to the corner-ornaments:—in the left top corner, two strokes touch the frame; in the right top corner, two also; in the left bottom corner, one; in the right bottom corner, two.

Sixth Forgery.

Of this I have only the bogus variety of 1 peso, lilac-rose, and it is so exceedingly blotchy and indistinct that I cannot give any very reliable details. It is poorly lithographed, in lilac-rose, on thick, yellowish-white wove paper. The divisions of the shield are thick, single lines, as in the last forgery. The flower above the cornucopiæ appears to be a partly-shaded ball, quite upright, and, as far as I can make out, the outer ends of *both* cornucopiæ touch the sides of the shield. The whole of the cap of Liberty is covered with blotched shading, except a portion of the tassel. The shield seems to measure about $7\frac{1}{2} \times 8\frac{1}{2}$ mm., but the upper corners are merged into the background. There is no ship in the upper sea; the lower ship is like the genuine. The top peak of the shield is level with the beginning of the L of COLOMBIA. The asterisk seems to have eight points, but they are all blotched together, and one or two of the stars below appear to have only five rays. The single, independent oak-leaf is the same as in the last two forgeries. The lettering is very uneven. The M of COLOMBIA is a shapeless blotch, the first R of CORREOS is a B, the last O is very shapeless and touches the S, and the upper tongue of the E of NACIONALES is splayed upwards, instead of being horizontal. The stop after PESO is shapeless, and touches the frame. With regard to the ornaments, outside the corners of the stamp:—none of those in the left top corner touch the frame; all of them are joined to the frame in the right top corner; none of them touch in the left bottom corner; and I think only one touches in the right bottom corner, but they are partly hidden by the postmark, so that I cannot be certain.

POSTMARKS.

Genuine.—As in the last issue.

First Forgery.—Part of a large, pointed, transverse oval, containing one line of large letters. Also uncancelled.

Second Forgery.—Uncancelled.

Third Forgery.—Uncancelled. Also part of 1, very large.

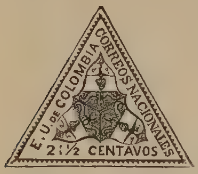
Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—A number of small dots, not enclosed in a frame.

Issue of 1865. 2½ Centavos, triangular.

This stamp is said to have been used for unpaid letters, but I cannot say whether this was really the case. The shape is extremely awkward, for it is evidently intended to stand with the value at the bottom; and as the upper angle is not a right angle, it is impossible to make it fit, in any way, into the corner of an envelope, in the way that the old Cape stamps used to do. The arms are tripled, owing, I suppose, to the difficulty of making any ordinary shield, broadest at the top, fit nicely into the said triangle, broadest at the bottom; and so the engraver has put *three* shields instead of one.



Genuine.

Very clearly printed, in pale black, on very thin, lilac wove paper. All the details of each shield are perfectly distinct, with cornucopiæ and flower in the top compartments, cap of Liberty in the centre compartments, and isthmus and ships in the lower compartments. The Y-shaped line dividing the three shields from each other is very thin, and the ends come in the following positions: After the first O of COLOMBIA, under the first stroke of the first N of NACIONALES, and above the first stroke of the E of CENTAVOS. There is a stop after the E. and a dash after the U. of the inscription E. U. DE COLOMBIA, and the letters of this inscription, with the exception of the DE, are larger than the letters of either CENTAVOS or CORREOS NACIONALES. The "i" of 2 i $\frac{1}{2}$ is a great deal shorter than the 2, even including the dot. The I of $\frac{1}{2}$ has a very distinct, oblique side-stroke, and the fraction-line dividing the $\frac{1}{2}$ is thick—thicker than the little figures themselves. This is very well marked, and will be a good test. The C of CENTAVOS is perfectly square at the shoulders, and the O is like a D. The outline of the whole stamp is composed of spikes, teeth, thorns, or little triangles, whichever my readers may like to call them; and there are a hundred and sixteen round the whole stamp. The insides of both the first and second O of COLOMBIA are very square, and the second O is too near the M, and too far from the L. The I of NACIONALES is very much too tall, compared with the C and the O each side of it.

First Forgery.

Badly lithographed, in dark black, on pale *violet* paper, a good deal thicker than the genuine. The shields are very coarsely done, and all the details are more or less smudged. The flowers, which, in the genuine, rise on stalks from between the two cornucopiæ, are here represented by disconnected balls, very near the top points of the shields. The caps of Liberty and the isthmuses are mere blotches. The Y-shaped line, dividing the three shields, is far too thick, and yet indistinct. The ends come, respectively, opposite the middle of the first O of COLOMBIA, slightly before the N of NACIONALES, and after the E of CENTAVOS. There is a plain full-stop after both the E. and the U. of E. U. DE COLOMBIA. All three inscriptions are in letters of exactly the same size, except that the letters of DE are smaller than the rest. The "i" of 2 i $\frac{1}{2}$ is level with the bottom of the preceding 2, and the dot of it is level with the top of the 2. The I of $\frac{1}{2}$ has hardly any visible side-stroke, and the fraction-line is exceedingly thin—far thinner than the fraction-figures themselves. The C of CENTAVOS is round at the shoulders, as in an ordinary C, and the O is round, or rather oval. There are only eighty-six spikes round the outline of the whole stamp, and they are irregular, and not uniform like the genuine ones are. The insides of both the first and second O of COLOMBIA are oval, and the second O is placed midway between the L and the M. The second O of CORREOS is absurdly small, and is at too great a distance from the R and the S on each side of it. The I of NACIONALES is of proper size.

Second Forgery.

This is a ridiculous thing, and hardly worth chronicling. It came to me first in 1902. Lithographed, in black, on dull red wove paper. The flowers in the joined top compartments of the three shields are like widely-open tulips, instead of closed ones ; and each of the caps of Liberty looks very like a Noah's-ark tree. The ends of the Y-shaped line, dividing the three shields, point, respectively, to the centre of the first O of COLOMBIA, the centre of the N of NACIONALES, and the beginning of the E of CENTAVOS. There is a stop, instead of a dash, after the U of E. U. DE COLOMBIA. The "i" of 2 i $\frac{1}{2}$ is a l, and it reaches lower than the 2 ; it has no dot. The C of CENTAVOS has a rounded top. The stamp has two thick outlines, and shows no trace of the spikes, or teeth. The first two letters of NACIONALES are joined together at the bottom, and the I is of normal height.

Third Forgery.

Lithographed, in black, on thick. grey-faced, white wove paper. The flower, between the two cornucopiæ, in the inverted, upper shield, is something like a rough *fleur-de-lys;* the corresponding flowers in the other shields are like tridents, with curly prongs. The caps of Liberty, in the central compartments of the three shields, are shaded by horizontal lines, instead of oblique ones. The lowest compartment of each shield contains some straggling marks, but it is not possible to say what they mean. The ends of the Y-shaped line, dividing the three shields, point, respectively, to the right-hand edge of the first O of COLOMBIA, between the first N and A of NACIONALES, and to the first stroke of the N of CENTAVOS. There is a large, diamond-shaped stop after the E, and a round stop after the U, of E. U. DE COLOMBIA. These words are in thick, block letters, very different from the thin lettering of the genuine. There is a very clumsy dot to the letter "i" of 2 i $\frac{1}{2}$; and the little 1 of the fraction is very thick, and almost wedge-shaped ; it has no serif. CENTAVOS is in thick, block capitals ; the N is considerably taller than the C, and the V is far nearer to the A than to the O ; the O itself is narrow and oval, and not like a D. The outline of the stamp is very thick, and looks like a *printed* representation of the perforation round a stamp. There are only seventy teeth round the whole label, including the corner-points. The inside of the first O of COLOMBIA is very small and oval ; the inside of the second O is a mere dot, and this last letter is rather like a D. There is no space between the words CORREOSNACIONALES ; the I and the O extend lower than the level of the C and N, each side of them.

POSTMARKS.

Genuine.—Usually uncancelled, but I have seen the large oval, already mentioned, with lettering in the centre.

First Forgery.—Uncancelled.

Second Forgery.—1 (with thick outline, and smaller than the illustration).

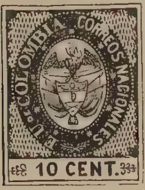
Third Forgery.—38, without numerals.

Issue of 1865.

5 c., orange, brown; 10 c., violet, mauve, lilac; 20 c., blue; 50 c., green; 1 peso, rose, vermilion.

There are ten varieties each of the 5, 10, 20, and 50 c., and six varieties of the 1 peso. I have only a few specimens of the genuine, and must do the best I can with them.

Genuine.



Lithographed, on medium, white wove paper. The shield measures 4 mm. across, by $4\frac{1}{2}$ mm. from the top of the central peak to the bottom. There are six horizontal lines in the top compartment of the shield, reckoning only those that go right across. The cap of Liberty, though small, is very distinct, and shaded with oblique lines, going from right to left. The ends of the cornucopiæ curl over, as in the former issues. The two seas in the bottom compartment are both larger than the isthmus which separates them. There is a dash in the upper sea, and a mark something like a ship with a thick, stumpy mast, in the lower one. The label or ribbon above the top of the shield is bent down in the middle, so as to touch the top point of the shield; and the forked ends of the ribbon do not touch the oval outside them. The neck of the condor is very much narrower than the width of the ribbon. The eye is very small and round, and there is a distinct ring of white feathers round the base of the neck. The condor holds an oval wreath in its beak. There are eighty-nine little pearls round the white oval. They are all distinct, and moderately uniform in size and shape. Between these pearls and the inscription there are nine eight-pointed asterisks or stars, placed in the following positions: The first is exactly above the head of the bird, and one of its points touches the stop after COLOMBIA; the second comes below the space between RE of CORREOS; the third below NA of NACIONALES; the fourth below ON of NACIONALES; the fifth below S of NACIONALES; the sixth under E; the seventh under the E of DE; the eighth under the L of COLOMBIA; and the ninth below MB of COLOMBIA. There is a stop after the words E. U. COLOMBIA and CENT or PESO, but none after the other words. At the bottom of the coloured oval there are two little white branches, very easily seen, and with their bottom ends crossing. All the lettering is distinct, and the letters nicely formed. The A of COLOMBIA is pointed at the top.

First Forgery.

Lithographed, on soft, thin, and also on medium, white wove paper. The shield measures $4\frac{1}{2} \times 4\frac{1}{2}$ mm. There are about four lines of shading in the top compartment, going right across, but they are so blotched that they are very difficult to make out. The cap of Liberty in the middle compartment is an utterly shapeless blotch. The base of the shield is hardly to be distinguished from the flags on each side of it. The isthmus is larger than either of the seas. The upper sea is blank, and the lower sea shows a coarse, shapeless dash, instead of a ship. The ribbon above the shield is bent, like the genuine, in the middle; but the right-hand end touches the oval outside it, and the left-hand end very nearly touches the oval also. The neck of the condor is quite as broad as the width of the ribbon, and there is no ring of feathers at the base of the neck. The eye is large, blotchy, and of a sort of triangular shape.

There is a dark line down the centre of the neck, which is not visible in the genuine. The beak is very like that of a flamingo, and there is no wreath hanging from it. In some copies, the oval of pearls is almost invisible, in others many of the pearls are missing, and in the clearest copies there are only about seventy-three pearls to be seen. The stars or asterisks are very blotchy. Most of them are six-pointed, and they are placed as follows: The first is over the head of the bird; the second under RE of CORREOS; the third under N of NACIONALES; the fourth under O of that word; the fifth under ES of that word; the sixth under the stop after E.; the seventh under C of COLOMBIA; the eighth under the beginning of the O of that word; and the ninth under the beginning of the B of that word. There is a stop after the E. which commences the inscription, and another stop *under* the S. of NACIONALES; but there is no stop after any of the other words, except the word of value. The little white branches at the bottom of the coloured oval are so blotched and indistinct, that it is quite impossible to make out what they are. The letters of the inscription are irregular in size and shape. The top of the A of COLOMBIA is broken off.

Second Forgery.

I do not possess this counterfeit now, and must therefore take the description of it from my second edition.

Lithographed, on white wove paper, a good deal thicker than that of the genuine. The lines in the top compartment of the shield are *very* close together, so that it is difficult to see them. The cap of Liberty in the second compartment is of a better shape than that in the genuine; the end leaning over to the left is quite blunt, instead of terminating in a very sharp point. The lower compartment is a failure; for the upper sea is a mere white dot, with no mark in it. The lower sea has a thing like a sirloin of beef, instead of a ship; and the isthmus is white, instead of being shaded. The middle of the label or ribbon above the shield is not bent downwards, and it touches the right-hand corner of the shield, as well as the middle point: both ends touch the oval outside it. The neck of the condor is the same width as the ribbon, the eye is oblong, there is a dark crest at the back of the head, and the ring of feathers at the base of the neck is dark instead of white. There are eighty pearls round the oval, more distinct than in the first forgery; but some of them, especially at the bottom of the oval, are mere specks of white. The stars or asterisks outside the pearls are all six-pointed, and not much blotched. They are placed as follows: The first is at the top, over the head of the bird; the second is under RE of CORREOS; the third is under the end of the first N of NACIONALES; the fourth is exactly under the second N of that word; the fifth is quite beyond the S of that word; the sixth is under E.; the seventh is under the E of DE; the eighth is under the L of COLOMBIA; the ninth is under the beginning of the B of that word. There is a stop after the E and after the U, but none after any of the other words, and none after the word of value. The letters of the inscription are much better and more regular than in the first forgery; but the A of COLOMBIA is blunt at the point.

Third Forgery.

This is not very common, and I have seen very few specimens, all of them being the 50 c., yellow-green. It is lithographed, on thick, hard, very yellowish-white, or even pale buff, wove paper. The shield measures 6 × 4½ mm. This shield forms a very easy test, as there are only five lines which run right across the top compartment, the lowest line being enormously thick. There is no trace of the cornucopiæ and flower in this upper compartment. The next compartment is absolutely blank; then comes a thin, horizontal line; then another blank compartment; then another thin, horizontal line; and, below this, at the bottom of the shield, there are two lines, forming an inverted Λ. The bend in the centre of the ribbon does not coincide with the central peak of the shield, but is too much to the left, and the ends of the said ribbon are not forked. The head and neck of the condor are not in the least like the genuine—the head is rather like that of a dove, and the neck is about the same thickness as the width of the ribbon. There is no ring of feathers round the base of the neck, and there is no wreath hanging from the beak. There are about fifty-seven pearls round the central oval, and the stars are *among* the pearls, instead of being between the pearls and the lettering. The said stars are exceedingly small, hardly any larger than the pearls, and would not be noticed unless specially looked for. There is no stop anywhere, except after CENT. The two crossed branches below the shield are very large and prominent, almost touching the E and S, to left and right of them, respectively. The above tests will abundantly suffice for the detection of this forgery, which ought not to deceive anybody.

POSTMARKS.

Genuine.—The thick oval, with name, already described. Also a pen-stroke or a written word.

First Forgery.—10, 98. Also a plain, thin oval, containing the name, BOGOTA, in very thick and clumsy capitals.

Second Forgery.—Uncancelled.

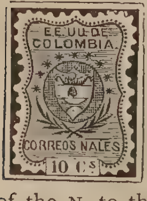
Third Forgery.—Uncancelled; also 62, with or without numerals in the centre.

NOTE.—The genuine 50 c. of this issue, with small figures of value, is of a different type from the others. The asterisks are placed as follows: Above the head of the bird, under RE of CORREOS, under N of NACIONALES, under O of that word, under E of that word, under the space between the letters E U, under the C of COLOMBIA, under the space between LO of that word, and under the B of that word. All the forgeries which I have seen of the 50 c. of the first and second forgery are copied from the one with large figures of value, but the third forgery is imitated from the small type.

Issue of 1867. 10 c., lilac.

Genuine.

Lithographed, in bluish and in reddish lilac, on stout, white wove paper. The outer end of the left-hand cornucopia does not touch the side of the shield, but the right-hand one does. The cap of Liberty is like a slightly conical, Turkish fez, with falling tassel, all shaded with vertical lines. The ship in the lower sea is nicely drawn, and fairly distinct. The isthmus is shaded with horizontal lines. The lowest point of the shield does not touch the outline of the containing-circle. There is a stop after COLOMBIA, and a small stop under the ṣ of 10 Cṣ, but none after the C. Above the contracted word, NALES, from the last stroke of the N, to the end of the E, there is a horizontal stroke, formed by a thickening of the line of shading in that place. There are 84 coloured dots running round the stamp, from the left top corner to the right top corner of the 10 Cṣ label.

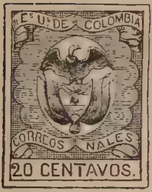


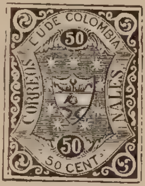
Forged.

I do not possess this, but it is sure to exist, as I have the (bogus) 20 c. and 50 c. of the same type, and I give the details of the design from them. Lithographed, on medium, hard, white wove paper. The left-hand cornucopia touches the shield, but the right-hand one does not; thus reversing the tests of the genuine. The cap of Liberty is very like a military pith helmet, with puggaree and chin-strap; it is shaded with blotches, instead of vertical lines. The ship in the lower sea is a shapeless blotch. The lower part of the isthmus shows some vertical lines of shading, crossing the horizontal ones. The lowest point of the shield touches the outline of the containing-circle, but the lowest horizontal line of shading in the circle has been drawn across the point, so that, unless closely examined, it does not seem to touch. There is no stop after COLOMBIA, a small stop after the C, and a rather large stop under the ṣ of Cṣ. There is no thickened line above NALES. The coloured dots are far too numerous, as there are 98, instead of 84.

Same Issue. 20 c., blue; 50 c., green.

Genuine.





If my readers will kindly look at these two illustrations, this will save me a lengthy description. It will be seen that the two stamps differ, *in toto*, from each other, and from the 10 c. already described.

Forged. (BOGUS TYPES.)

There need be no mistake about these counterfeits, as they bear the design of the 10 c., the details being the same as those of the forged 10 c. already described. In my specimen of the 20 c., the 0 of 20 is broken, but I do not know whether this is always the case.

POSTMARKS.

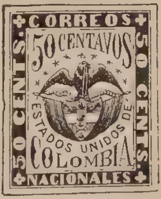
Genuine.—As before.

Forged and Bogus.—Generally uncancelled; but I have seen an imitation of the oval, struck in blue, but with the letters too small.

Same Issue. 50 c., green.

Genuine.

Lithographed, in yellow-green, on fairly stout, white wove paper, white gum. The upper part of the shield contains the usual design of two cornucopiæ, with a flower between them. The outer ends of the central compartment are shaded with horizontal lines, 5 each side. The ship in the lower sea is fairly well drawn, and not like a triangle. The isthmus is shaded with oblique lines, running down from left to right. The bottom point of the shield shows distinctly below the outline of the flags. The beak of the condor is tightly closed upon the ribbon which he is holding, and his wings do not trespass beyond the heads of the spears, but are drawn just across them. The motto, LIBERTAD ORDEN in the scroll, is quite readable. The 9 asterisks above the condor have from 8 to 10 points each. There is a little, curly ornament in the inside edge of the body of the large 5, above the condor, which looks something



like part of a small comma, and it points up towards the S of the left-hand CENTS. The VO of CENTAVOS touch at the top, and the EN and the TA of that word touch at the bottom. The 5 of each 50, in the two side-frames, has a tail which projects very much too far to the left, making the figure look quite ridiculous. The O of NACIONALES, in the bottom frame, is exceedingly close to the N after it. The outer coloured line, surrounding the stamp, is fairly thick, and runs clear round, without being blotched into the inner line anywhere.

Forged.

Lithographed, in carmine-vermilion (making a bogus variety), on stout, white wove paper. The upper part of the shield is one uniform blotch of colour, so that it cannot be distinguished from the flags each side of it. There are no lines of shading in the central compartment. The ship in the lower sea is a solid, coloured triangle. The isthmus is shaded with blotches of colour. The bottom point of the shield does not project below the outline of the flags. The condor's beak is open, and the tips of both wings project considerably below the outlines of the spear-heads; indeed the tip of the left wing (right side of the stamp) runs into the stop after DE. By the way, in the genuine, there is no stop after DE, but the little tassel hanging from the head of the spear ends in a ball, which the forgers have taken for a stop, and the similar tassel to the head of the left-hand spear has been made by the forgers into a tip to the condor's right wing. The motto in the scroll is quite unreadable. There are 9 stars, instead of asterisks, above the condor, with from four to five rays each. The centre of the inside edge of the hollow of the large 5 of 50, above the condor, comes out into a triangular peak, instead of the curly ornament, and the peak is level with the centre of the space between TS of the left-hand CENTS. In the word CENTAVOS, the letters VO do not touch at the top, and the EN do not touch at the bottom; the TA touch, like the genuine. The tail of the 5 of the right-hand 50 projects a good deal, though not so much as in the genuine, but the tail of the 5 of the left-hand 50 hardly projects at all. The O of NACIONALES in the bottom frame does not go particularly near to the N after it. The outer, coloured line round the stamp is very thin; it is broken to the left of the NT of the left-hand CENTS, and is blotched into the frame in several places.

POSTMARKS.

Genuine.—As before.

Forged.—My specimen, which is the only one I have ever seen, bears part of three lines of lettering in violet,

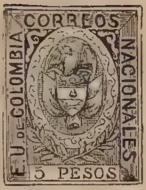
... RD & CO.
LATE
.. ES, WHITE & CO.

Same Issue. 5 pesos, black on green.

The 5 and 10 pesos are said to have been used to frank packages of coin, but I am not certain whether this is correct or not. Both values are fairly scarce, but they seem cheaper than they used to be.

Genuine.

Lithographed (?), in black, on thick, white wove paper, the face of which is surface-coloured a bright green, and highly glazed. The condor



has a head just like a goose, and the eye is placed absurdly far back—quite at the back of the head, in fact. The backgrounds, both inside and outside the oval, are extremely dark, so that the oval shows up very prominently. Most of the curly lines round the oval are separate from each other; indeed, on the right-hand side, towards the bottom, every curl is distinctly separate from its neighbours. There is a stop after E., another after U., another after COLOMBIA., and a very faint, cross-shaped blotch after NACIONALES. The right-hand branch crosses distinctly over the left one, and has ten leaves on it. The left-hand branch has nine leaves.

Forged.

Lithographed, on very similar paper to the genuine; but the value, 5 PESOS, is printed, instead of being lithographed. The condor has a rounded head, like a pigeon, and the eye is in its proper place. The whole stamp is very faintly printed, so that no part of the design is more conspicuous than the rest. The curly lines in the oval are all joined together, except under the first O of CORREOS, and beside the last A of NACIONALES. There is no stop after any of the words or letters, nor is there any cross-shaped blotch after NACIONALES. The left-hand branch seems to cross over the right-hand one; but the stems are very indistinct. The right-hand branch bears eleven leaves, and the left-hand branch has eight; but both lots are exceedingly difficult to count.

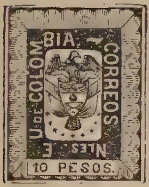
POSTMARKS.

Genuine.—The genuine stamps appear to be most frequently cancelled with a written word; but they are occasionally found bearing a large oval, with capital letters inside it, as in the older issues.

Forged.—The forgeries which I have seen were all unobliterated.

Same Issue. 10 Pesos, black on vermilion.

Genuine.



Lithographed, on thick, white wove paper, surface-coloured a deep vermilion, and very highly glazed. The condor's head and neck are shaded all over, with horizontal lines. The eye is very small, and placed far back, almost in the neck. The right wing almost touches the frame, near the L of COLOMBIA; but the rest of the wing is not near the frame. There are nine eight-pointed asterisks below the shield. There is a stop after E., after U., after COLOMBIA., after NLES., and after PESOS.

Forged.

Lithographed, on paper very like that of the genuine. There is no shading on the head and neck of the condor. The eye is very large and blotchy, and placed in the proper position, or perhaps a little too much forward. The right wing is actually partly obliterated by the frame, beside LU of "COLUMBIA," which is spelt with a U instead of with an O. This, of course, is a very easy test. There are twelve asterisks below the shield, the outside ones being mere dots, and the largest of them having only six points. There is a stop after U., and another after PESOS.; but none after any of the other words or letters.

POSTMARKS.

Genuine.—The only cancellations I have seen on the genuine have been the oval, or the written word, as in the 5 pesos.

Forged.—The forgeries are not obliterated.

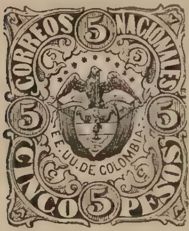
It will be seen that this 10 pesos is not nearly so good an imitation as the 5 pesos just described.

Issue of 1868-70. 5 Pesos, black on green.

The 5 and 10 pesos of this set were used for the same purpose as the similar high values of the 1867 issue.

Genuine.

Lithographed (?) in black, on soft, rather thin, white wove paper, coloured yellowish-green on the surface, and highly glazed. There are two types. In Type I., the ornament on the left of the C of CINCO impinges on the C. In Type II., it only touches it. The principal test for the genuine is in the condor, which has a very short beak. The two bands hanging from the beak to the top of the shield are very distinct, and can be seen at a glance. The scroll upon which the condor stands contains the motto, LIBERTAD, ORDEN, and the latter word can be read with tolerable ease, though the other is very difficult to decipher. The ships above and below the isthmus are very much alike, and the upper one does not touch the cap of Liberty in the compartment above it, in Type I., though it appears to run into the pole, supporting the cap, in Type II. There are nine five-pointed stars above the condor, in Type I., but, in Type II., they are more like asterisks than stars, and the left-hand star almost touches the wing of the condor. In Type I., the shading on the flags is wholly composed of lines ; in Type II., it shows some dots, as well as lines. The point of the lower spear on the right side does not touch the scroll-work to right of it. The letters EE., of the inscription, EE. UU., etc., are at some distance from the outline of the flags about them. The bottom stroke of the L of NACIONALES is very short, but not ridiculously so. The C of CINCO is as large as the other letters of that word, and a little curl of the scroll-work above it breaks into the outline of the said C about the shoulder. There are small black dots almost all the way round the outline of the frame, along the centre of each of the curved bands or scrolls, just above CORREOS and NACIONALES, and just below CINCO and PESOS.



Forged.

Apparently typographed ; the paper is a good deal thicker and harder than that of the genuine, and the green is darker and bluer ; otherwise the whole is very like the original. The condor has a particularly long beak, and its eye is far more prominent than in the genuine. There is some confused marking from the beak to the top of the shield, but it cannot be resolved into the two distinct bands of the genuine. The scroll upon which the condor stands contains some marks, but totally illegible. The ship above the isthmus is very much darker than the one below it, and of a different shape ; the upper ship joins the cap of Liberty in the compartment above it. There are nine asterisks above the condor, as in Type II. of the genuine ; they seem to have about eight points each, but are rather blotchy, and the lowest one on the left side is at a considerable distance from the outline of the condor's wing. The flags are shaded with lines only, as in Type I. of the genuine, and the ends of the central compartment show some lines of shading, as in Type I. The point of the lower spear-head on the right-hand side touches the scroll-work to right of it. The letters EE. almost touch the outline of the flags. The bottom stroke of the L of NACIONALES is so ridiculously short as to be almost invisible, making that letter look like an I. The C of CINCO is much smaller than the other letters of that word, and it is not even touched by the scroll-work, which ought to break in upon the outline of it. The green lines above CORREOS and NACIONALES and below CINCO and PESOS have no dots in them.

POSTMARKS.

Genuine.—The only cancelled copies of the genuine which I have seen were obliterated by being written on.

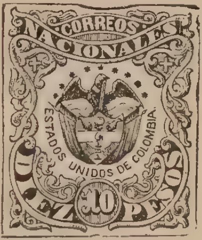
Forged.—The forgeries are not cancelled. I think the counterfeit just described is quite good enough to deceive an average collector; indeed, it is printed more carefully than the originals.

Same Issue.

10 Pesos, black on vermilion, black on magenta.

Genuine.

Lithographed (?) in black, on glazed white wove paper, coloured vermilion or magenta on the face. There are two types; Type I has the 9 stars above the condor shaped something like asterisks; the letters of CORREOS are all separate; the final S of PESOS does not touch any part of the outline of the label. In Type 2, the stars are neatly drawn, five-pointed stars, instead of asterisks; the CO and the EOS of CORREOS touch each other; the head of the last S of PESOS touches the containing-label. The condor has a longer beak in this type.



I take the differences between the genuine and the forged, which are common to both types of the genuine, unless otherwise stated. The words LIBERTAD, ORDEN, in the scrolls, are perfectly readable. There is a rope, with tassel, hanging down from the head of each of the lower spears. The tip of the condor's wing passes underneath the two spear-points on the left side, and touches the corner of the E of ESTADOS. The O of UNIDOS slants slightly over to the left (more so in Type I than in Type 2), so that a line drawn down through its centre would cut into the very centre of the 0 of 10, below it. The C of COLOMBIA is not very well shaped, being squeezed in, and the lower tip badly formed. The tail of the 1, in the circle at the bottom of the stamp, trespasses across the outline of the 0, and the circle itself contains 23 vertical lines of shading, counting below the numerals, in Type I, and 25 in Type 2, though two of them are faulty in my specimen of Type 2, at the right-hand side. In the word NACIONALES, the bottom limb of the L is shaped just like the bottom limb of the E. There is a slanting X in the scroll, below NA of this word, and another in the similar scroll below ES. Each of these is plainly a letter X, with one wide limb, and one narrow limb, and cannot be mistaken for a cross. The curled-in end of the scroll, after PESOS, does not touch the top of the S of that word. In Type I, there are dots all along the bottom edge of the NACIONALES label; in Type 2, they are short dashes, rather than dots.

Forged.

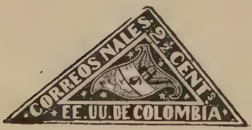
Lithographed, in dull black, on very thick, moderately shiny, vermilion-faced, white wove paper. It is imitated from Type I, with asterisks; but the asterisks are mostly six-pointed; whereas the genuine Type I has them with seven and eight points, mostly eight. I have only one specimen, and the postmark completely covers the centre of it, so that I cannot say anything about the condor and shield. The left-hand end of the scroll above the shield, however, has escaped the postmark, and it bears some faint lettering, looking like CIDUA. There are no ropes hanging down from either of the spear-heads. The tip of the condor's wing does not touch the E of ESTADOS. The O of UNIDOS is upright, and a line drawn down its centre would cut into the left side, instead of the centre, of the 0 of 10, below it. The C of COLOMBIA is well shaped, and nicely rounded. The tail of the 1, in the circle at the bottom of the stamp, does not trespass across the outline of the 0 beside it; and the circle is shaded with nineteen vertical lines, and one or two broken ones, counting as before. The bottom limb of the L of NACIONALES is not like the bottom limb of the E, as it lacks the large, triangular end. There is an upright cross, instead of a slanting X, in each of the scrolls, below NA and ES of NACIONALES, with limbs of equal width. The curled-in end of the scroll after PESOS just touches the front point of the head of the S of that word. There are hardly any dots to be seen along the bottom edge of the NACIONALES scroll, except just at the right-hand end.

POSTMARKS.

Genuine.—A written word. Also a large oval, with lettering in a straight line in the centre.

Forged.—A *very* large block-letter **A**. Except for a very slightly smudgy appearance (as though the stone had not been quite clean) this forgery looks fairly deceptive. I have only had it a few years.

Issue of 1869-70. 2½ Centavos, violet.



This triangular stamp, though of somewhat peculiar appearance and shape, fits better into the corner of an envelope than the lilac one of 1865, as it has a right angle.

Genuine.

Nicely lithographed, in black, on rather thin, coloured wove paper. The large 2 of 2½ has a solid top, with a dot in the centre. The solid band or label, bearing the inscriptions, is divided into three points by faint lines. One of these lines is under CO of CORREOS, another is under S of NALES, and the third is under the S of CENTS. Both limbs of each U of UU are of equal thickness.

Forged.

Lithographed, in an exceedingly careless and blotchy way, on wove paper, rather thicker than the genuine. The colour of the paper is a dark violet—many shades darker than that of the genuine, which approaches more to a lilac hue. The whole impression is so much blotched, that the details of the stamp are almost illegible. There is no line under the CO of CORREOS, and the other two lines are almost invisible. The large 2 of 2½ has a curled head. The right-hand limb of each U of UU is a hair-stroke. This forgery is ungummed.

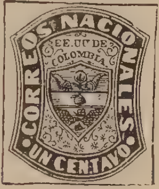
POSTMARKS.

Genuine.—The genuine stamps usually bear the ornamental oval as before.

Forged.—A sort of very large O, by way of imitation of the ornamental oval, containing the word BOGOTA in large, thick capitals. I think this forgery need not deceive anybody, it is so badly executed.

Issue of 1871. 1 Centavo, green.

Genuine.



There is a great variety in the stamps of this issue, both as regards colour and mode of printing. The earliest copies are well executed, in a dark olive-green; the later impressions are in a sort of dull apple-green, and not so distinct. The earlier impressions also show some short lines of shading at the sides of the central compartment of the shield, which are not visible in the later ones. Lithographed, colours as above described, on thin, very soft wove paper. The top compartment of the shield is divided from the second by a very thick and prominent dark line, and the second compartment is divided from the bottom one by two very thin lines, placed close together, but not blotched, or touching each other at all. The object in the centre of the top compartment of the shield looks like a pomegranate, and is nicely drawn. The cornucopiæ are quite distinct from the background. The cap of Liberty in the middle compartment is placed upon a short pole, which can be seen even through the cap itself. The vessel above the isthmus is very distinct; it is a three-master, sailing to the left. The vessel below the isthmus is not so clear; it looks like a rowing-boat, in front of a lighthouse, which is standing upon a rock; but I am not sure what it is really intended for. The letters UU in the inscription touch each other at the top, and the stop after them does not touch either the U before it or the D after it. There is a thin, curved line just under the D of DE. The S of NACIONALES is not joined to the frame by any white flaw.

Forged.

Very poorly lithographed, on similar paper to that of the genuine, apparently always in dull olive, varying from light to dark. The line dividing the top compartment of the shield from the second is not at all prominent, and very little thicker than the lines of shading in the upper compartment. The two lines separating the second compartment from the third are always blotched and joined together for the greater part of their length. The object in the centre of the top compartment of the shield is very blotchy, though the genuine is not blotched at all, but only shows two clear, semicircular lines of shading in it. The cornucopiæ are so indistinct, that they have to be looked for. The cap of Liberty in the central compartment is not upon any pole at all, and, in most copies, the top of the cap touches the outline above it, which is seldom the case with the genuine. The vessel above the isthmus is very different from the original; it looks like an omnibus, with horse, passengers, etc., more than anything else, and is not in the least like a three-masted vessel. The thing below the isthmus is simply a roundish blotch, with a short line projecting from it at the top, and another from the right-hand side. The letters UU in the inscription are some distance from each other. The second U is smaller than the first, and the stop after them touches both the U before it and the D after it. There is a thick, wedge-shaped blotch just under the D of DE, in some copies. The S of NACIONALES is joined to the frame by a white flaw, like an accent.

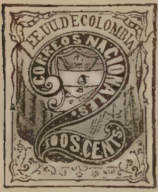
POSTMARKS.

Genuine.—I have never seen a cancelled specimen.

Forged.—100, with thinner lines.

Same Issue. 2 c., brown.

Genuine.



Lithographed on paper very similar to that of the 1 centavo just described. There are two small scrolls in the top corners of the stamp, containing the motto; the left-hand scroll bears the word LIBERTAD, the right-hand one has ORDEN. These words are very distinct, and will be found a very easy test for the genuine. In each of the bottom corners there is a figure 2, with a dot before it, another after it, and a third beneath it (· 2̣ ·). The spears bearing the flags are very distinct. Quite a third of the left-hand flag—the third nearest to the spear or flagstaff—is covered all over with little dark dots. The letters MB of COLOMBIA are only joined at the bottom, and the head-stroke of the I of that word is so very wide, that it might be mistaken for a T. The stop after NACIONALES is circular.

Forged.

Lithographed, on thickish, white wove paper, rather harder than the genuine. The word LIBERTAD in the left-hand top corner is totally illegible, and the word ORDEN in the right-hand top corner seems to be "ORGIA." There is no dot after the 2 in the left-hand bottom corner, and none either before or after the 2 in the right-hand bottom corner. The inscription reads EF . UU ., instead of EE. UU. Each flagstaff is formed by one single line, instead of two. The part of the left-hand flag nearest to the staff is quite white, instead of being dotted. The letters MB of COLOMBIA are joined both top and bottom, and the head-stroke of the I is not at all abnormally wide, so that it could not possibly be mistaken for a T. The stop after NACIONALES is oval and misshapen.

POSTMARKS.

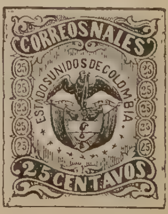
Genuine.—I have never seen a cancelled specimen.

Forged.—The forgeries bear 10; also a rectangle of rough blotches, which, if more distinct, would probably resolve themselves into larger, diamond-shaped dots.

Same Issue. 25 c., black on blue.

Genuine.

Lithographed, in black, on rather thick, hard wove paper, of a pale, dull blue tint. The condor's beak is very short, so that the whole head is hardly much wider than the S of UNIDOS just above it. The said S is rather over the back of the condor's head, and slopes over decidedly to the left. Neither of the cornucopiæ touches the side of the shield. The cap of Liberty is tall, and reaches quite to the top of the central compartment. The right-hand end of this central compartment shows four thin, horizontal lines of shading. The left-hand end shows five similar lines. The cap of Liberty is tall, and reaches quite to the top of the central compartment of the shield which



contains it. The isthmus is not touched by the ship below it. The middle of the right-hand flag has not much shading upon it. The motto LIBERTAD, ORDEN, on the scroll below the condor, is easily decipherable. There are nine asterisks below the shield, etc.; they are mostly six-pointed, and are set far apart. There is a large white stop after CORREOS NALES, and the black band upon which these letters are inscribed is perfectly solid. The inscription above the shield reads ESTADOS UNIDOS DE COLOMBIA, and the stop after it is small and round, and near the A. The 2 and 5 of the 25 in the lowest band are close together, nicely shaped, and the tail of the 2 is not too long. The letters of the word CENTAVOS in this lower band are very fat. A cord with tassel hangs down from each spear-head. There is a fringe of forty-eight wavy lines, hanging down from below the CORREOS NALES label, and a similar fringe of forty-five lines, standing up from the 25 CENTAVOS label.

First Forgery.

Coarsely lithographed, on very thin wove paper, of a much more intense and darker blue than the genuine. The condor's beak is long, and the head is as wide as the S and half the D above it. The cap of Liberty in the central compartment of the shield is short, and does not nearly reach to the top of the central compartment. The ship below the isthmus touches the said isthmus very distinctly. There are some short lines of shading at the sides of the central compartment of the shield, but my notes do not say how many. The middle of the right-hand flag is very darkly shaded. The motto on the scroll is utterly illegible. There seem to be *eleven* stars below the shield, but they are so strangely blotched, and so confusedly placed, that it is difficult to count them. This will serve as a very ready test, for the said stars in the genuine are very far apart. There is no stop after CORREOS NALES, and the ground behind the latter word is blotchy, instead of being solid. The inscription above the shield reads ESTADOSUNIDOSDECOLOMBIA, as there is not the slightest division between the words. The stop after this wonderful word is large and clumsy, and too far from the A. The 2 and 5 of the 25 in the lowest label are far apart; the 2 is much shorter than the 5, and has an absurdly long tail. The letters of the word CENTAVOS in this lower band are thin and ragged, and the C is a good deal smaller than the rest. There is a broad, thick, and ragged line round the whole of the stamp, in the forgeries, which does not appear in the genuine. I do not think this forgery likely to deceive.

Second Forgery.

This is very good. It is nicely lithographed, in dark black, on wove paper, softer than that of the genuine, and rather a darker blue. The condor's head is fairly like the genuine, but too upright. The S of UNIDOS is above the centre of it, and perfectly upright, instead of sloping to the left. The cornucopiæ both touch the sides of the shield. The tassel of the cap of Liberty hangs over to the left, instead of to the right. This ought to be a very easy test. In the right-hand end of the central compartment there are seven horizontal lines of shading; and, in the left-hand end, there are also seven lines. The vessel in the lower sea touches the left side of the isthmus with its bowsprit, but the cancellation hides most of the ship, so that I cannot see whether it runs up to the cap of Liberty or not. In the motto, ORDEN is very plain, and LIBERTAD fairly so. The asterisks are better done than in the genuine; they are eight-pointed. The stop after CORREOS NALES is a good deal too small. There is no stop after COLOMBIA. The letters of CENTAVOS are plainly thinner than in the genuine. The cords and tassels that ought to hang from the spear-heads are absent. There are fifty-one wavy lines in the fringe hanging down from the CORREOS NALES label, and fifty-three or fifty-four standing up from the 25 CENTAVOS label.

POSTMARKS.

Genuine.—Usually part of a written word; but I have seen a thick oval, with lettering in a curve inside it.

First Forgery.—All the specimens I have seen were cancelled with a shapeless blotch.

Second Forgery.—My single specimen bears a pen-and-ink cross

BOGUS PROVISIONALS.

Issues of 1876 and 1881, with various surcharges.

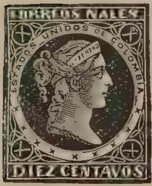


FIG. 1.

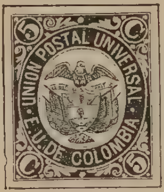


FIG. 2.

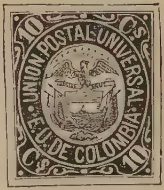


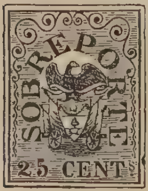
FIG. 3.

Of these I have the 10 c., brown, Fig. 1, with the lower value barred out, and 15 CENTS– printed across the centre in thick, black lower-case type. Of Fig. 2, I have the 5 c., blue, surcharged in
4
black, in three lines, with -CUARTO- Also the same with red
CENTAVOS
4
surcharge of CUATRO The 10 c., Fig. 3, lilac, mauve, has a
Centavos
DOS DOS
black surcharge of Y MEDIO, and also a red surcharge of Y MEDIO
centavos. *centavos*
All these are entirely bogus, and may be relegated to the forgery-album without further examination.

Issue of 1865. Unpaid. 25 c., black on blue.

Genuine.

Lithographed (?), in black, on dull blue wove paper, rather thin. All the lettering is very thick and coarse. The frame is damaged under the N of CENTS. The 5 is a good deal taller than the 2. The condor is very black, with a white patch on the cheek; the eye can usually be seen, and the left wing goes right under the R of PORTE. The cannons are thick, black smudges, with sometimes a very faint bit of white about the centre of each, and the wheel on the carriage of the one on the right hand is not so distinct as the wheel of the left-hand one. Slight breaks can be observed in the horizontal lines of shading in the



background; that is to say, many of them do not go right across from one side to the other in one continuous line, but are broken here and there, where the ink has missed. Outside the frame of the stamp, in all copies which have any margin, a little spot or round stop can be seen, exactly under the stop after the T of CENTS.

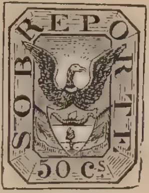
Forged.

Lithographed, on darkish blue wove paper, rather thinner than the genuine. The lettering is very thin, and much more elegant than in the genuine stamps. There is no blotch or break in the outline of the frame, under the N of CENTS. The 2 is as tall as the 5. The condor is not very darkly shaded, there is no white patch on the cheek, the eye is not visible, the head and neck are equally shaded all over, there is a broad white ring round the base of the neck, and the left wing is cut short off, just before it reaches the R of PORTE. The cannons are very lightly shaded, and both wheels are equally distinct. Almost all the horizontal lines of shading, in the background, run across from one side to the other without any break. There is no spot outside the outline of the frame. I think, on the whole, the forgery has a better appearance than the genuine.

Same Issue. 50 c., black on yellow.

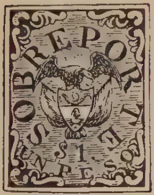
Genuine.

This is like the accompanying illustration. It is very boldly drawn, and is enclosed in an octagonal frame. It is typographed, on yellow wove paper, which seems to be rather harder than that of the 25 c.



50 Centavos. Forged (Bogus).

The artist has made a great mistake with this value, and has copied it from the 25 c. The words SOBRE PORTE are in a horse-shoe form; the bird is an eagle, the cannons are not visible, the octagonal frame, is of course, absent.



Same Issue. 1 Peso, black on rose.

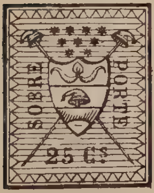
This is of the design here annexed. I have never seen a forgery of it.

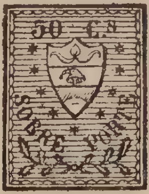
POSTMARKS.

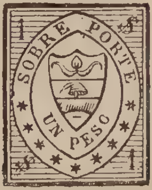
Genuine.—I have no postmarked specimens.

Forged.—98, with the lines closer together.

Bogus Unpaid. 25 c., ultramarine, black, on buff; 50 c., black on green; 1 Peso, black on blue.







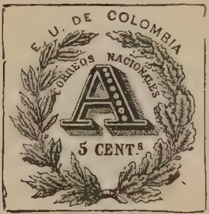
These stamps look very nice, and I generally find one or more of them in the collections sent for examination. I have had the illustrations made, so that my readers may recognise (and avoid) them. They are typographed; the 25 c. in ultramarine, and in black, on rather thick, buff wove paper; the 50 c., in black, on blue-green, and on yellow-green wove paper; and the $1, in black, on pale, dead-blue wove paper. They are altogether bogus. I have never seen any of them cancelled.

REGISTRATION STAMPS.

Issue of 1865. "Anotacion": 5 c., black.

Mr. Pemberton says that this stamp was probably used for registered letters which were unaccompanied with the declaration of value, and that the "Rejistro" was used for those which had the value of the contents declared.

Genuine.



Apparently typographed, on thin wove paper, of a very grey tint. There is a stop after the E and U, and the stop of CENT^{S} is not exactly under the S, but much nearer to the T. There are eight very distinct berries on the left-hand branch, at varying distances. The point of one of the leaves touches the C of CORREOS, and the side of another leaf *almost* touches the first R of that word. The E of DE is distinctly over the middle of the top leaf on the left-hand side. The top leaf on the right-hand side is blunter than the corresponding one on the left, but not very much so. There are eight oblique lines of shading in the triangular hollow of the A, twenty fringing-lines below the cross-bar, seventeen down the right-hand side, eighteen on the left foot, and twenty-four on the right foot. The base of the 5 is at some distance from the leaf to the left of it.

First Forgery.

Lithographed, on greyish-white wove paper, moderately thick. There is no stop anywhere, except to the word CENTS; and this stop is placed exactly under the S. By a close inspection, three berries can be discerned in the left-hand branch, but they are very small and would hardly be noticed. None of the leaves touch any part of the word CORREOS. The E of DE is over the point of the top leaf in the left-hand branch. The top leaf in the right-hand branch is very *blunt* and rounded, being as broad as the very widest part of the corresponding leaf in the left-hand branch. There are four oblique lines of shading in the triangular hollow of the A, eleven below the cross-bar, eleven down the right-hand side, sixteen on the left foot, and sixteen on the right foot. The base of the 5 *almost* touches the leaf to the left of it.

Second Forgery.

Lithographed, in greasy-looking, grey-black ink, on medium, yellowish-white wove paper. The wreath is extremely dark and heavy, as compared with the genuine, and the first forgery. The stop after the E. touches the wreath. The point of one of the leaves not only touches the C of CORREOS, but seems actually to go through, into the hollow of the letter. Another leaf is firmly joined to the first R of that word. There seem to be eight oblique lines of shading in the triangular centre of the large A, but all the fringing-lines are blended into solid masses of shading, so that there is no possibility of counting them. This is the easiest test; for this counterfeit corresponds to the genuine in most of the other tests. In this second forgery, two leaves of the oak-wreath, on the right side of the stamp, touch the I and the second N, respectively, of NACIONALES. If it had not been so very heavily printed, this forgery would be dangerous. As it is, its blurred, dark look condemns it instantly.

POSTMARKS.

Genuine.—My cancelled specimens all bear a written word, or part of a word.

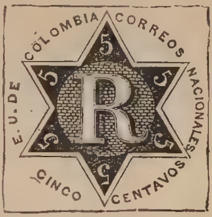
First Forgery.—Uncancelled; also 62; also four concentric circles, thick and large.

Second Forgery.—Uncancelled.

Same Issue. "Rejistro," 5 c., black.

Genuine.

Tolerably well printed, on very thin, grey-white, wove paper. In the inscription there is a dash after the E, about as long as the central tongue of that letter, a *very* short dash, almost like a full-stop, after the U, and no other stops. The C of COLOMBIA is a C, and does not touch the outline of the star below it. The S of NACIONALES is very near the outline of the star, but does not actually touch it. The centre of the star has a pattern in black and white, behind the R, like horizontal courses of brickwork; and there are thirty-two of these horizontal courses. The R has been drawn too big for the circle which ought to contain it, and therefore the part of the brickwork behind the tail of the R is bulged out very considerably, so far, indeed, that it cuts into the bottom of the 5 in in the right-hand lower corner, and thus destroys the shape of that letter. There is a very thin line running all round the inside of the white outline of the large R, and this line goes almost to the very end of the tail of the R. This said line makes a square bend, where it runs round, inside the left top corner of the R, to correspond with the square shape of the serif at that place. All the letters of the inscription are thin, and none of them are blotched. There is a white numeral "5" in each ray of the star, and each 5 is fat, white, and distinct. The black line, forming the outline of the whole stamp, is exceedingly thin.



First Forgery.

Lithographed, in a greasy-looking black, on very yellowish-white wove paper, very thick. There is a thick dash after the E of the inscription, a more or less triangular-shaped full-stop after the U; the C of COLOMBIA is a G, and it touches the outline of the star below it; the S of NACIONALES touches the outline also. There are thirty-one horizontal lines of brickwork in the central circle. This circle has a slight bulge under the tail of the large R, but it is not at all conspicuous, and does not touch the 5 to the right of it. This is the easiest test for this forgery. The line running round the R, just inside the outline of it, is thick and coarse. It is so much broken, that it looks as though it were intended for a dotted line, instead of a continuous one, and it does not go anything like to the end of the tail of the letter, though it follows the square outline of the serif to the left top corner of the R, as in the genuine. All the letters of the inscription are thick and clumsy, and many of them are blotched.

Second Forgery.

Lithographed, on medium, greyish-white wove paper. There is a dash after the E, longer than the central tongue, but not so long as the lower limb of that letter, and a somewhat longer dash after the U. The C of COLOMBIA is firmly joined to the outline of the star; the B is too large, and the I is too short; the foot of the first N of NACIONALES cuts into the outline of the star, the C of that word is a G, the L is taller than the other letters, and the E seems to have fallen below its proper level. There are only twenty-three courses of brickwork behind the central R. The small bulge in the brickwork does not come near the foot of the 5, in the right lower ray of the star. The thin line, inside the R, is somewhat broken and ragged; it comes to an acute point inside the serif, at the left top corner of the letter.

Third Forgery.

Nicely lithographed, on very thin, greyish-white wove paper. There is a thin dash after the E, nearly as long as the lower limb of that letter, and a more or less wedge-shaped stop after the U. The word NACIONALES appears to be in three syllables, NA CIO NALES, as the divisions between the letters are wider at the places indicated. The S of that word touches the outline of the star. There are thirty-three courses of brickwork behind the R; the tail of the R does not go into the bulge in the brickwork, and the bulge does not touch the bottom of the 5, in the right lower corner. The thin line, inside the outline of the R, is very like the genuine. The lettering is nicely done, but the V of CENTAVOS is barred, making it an inverted A.

Fourth Forgery.

Lithographed, in very dark black, on thick, yellowish-white wove paper. There is a long, slightly curved dash after the E, quite as long as the lower limb of that letter, and a small, nearly round stop, after the U. There are twenty-nine courses of brickwork behind the R, and the tail of the R does not go into the bulge in the brickwork, while the bulge just grazes the bottom of the 5. The line running round, inside the outline of the R, is too thick; it comes to a blunt point inside the serif, at the top of the R. The lettering is nicely done, but the letters MB of COLOMBIA look slightly larger than the rest.

Fifth Forgery.

Coarsely lithographed, in greasy black ink, on fairly thick, very yellowish-white wove paper. There is a rather large, round stop after the E., and a similar one after the U. The C of COLOMBIA very nearly touches the outline of the star, and the S of NACIONALES does touch. There seem to be about thirty-two courses of brickwork behind the R, as in the genuine, but they are indistinct, and extremely difficult to make out. There is no particular bulge in the brickwork, and the tail of the R, which is most acutely pointed, is directed towards the 5 to right of it, instead of being blunt, and pointing towards the 5, in the right upper ray. This ought to be an easy test. The line running round the inside of the R can hardly be distinguished from the outline of the letter. The lettering is thick and coarse, and the letters LE of NACIONALES are joined together. The numerals in the rays of the star are almost invisible, and very thin, though they are very prominent in the genuine and in all the other forgeries.

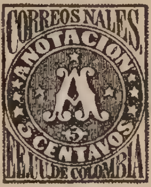
POSTMARKS.

Genuine.—I have never seen anything but a written word.
First Forgery.—Uncancelled; also 62.
Second Forgery.—29, thick and large.
Third Forgery.—Uncancelled.
Fourth Forgery.—Uncancelled; also 62.
Fifth Forgery.—Uncancelled; also a number of large, round dots.

Issue of 1870. "Anotacion," 5 c., black.

This stamp, with the corresponding "Rejistro," is in two types, (1) with vertical lines in the centre (1870), and (2) with horizontal lines in the centre (1877). The latter is on white and on bluish. I have not met with any forgery with horizontal lines; though I have one "Anotacion" with crossed lines, and one "Rejistro" without any lines at all.

Genuine.



Printed in black, on medium, greyish-white wove paper, rather soft. The little, outward-pointing teeth of the frame of the stamp are sharp, triangular, and tolerably regular and uniform. The tail of the C of CORREOS curls up, so as to be level with the very highest part of the first O of ANOTACION; the letters RE of CORREOS touch each other at the bottom; the letters AL of NALES also touch at the bottom, and there is no black dot inside the lower hook of the S of this latter word. In the inscription at the bottom of the stamp, the left upper corner of the first E just touches the frame to left of it; the stops after EE. and UU. do not touch the letters on either side of them, except in very heavily-printed specimens; and, in the word COLOMBIA, the MB and the IA touch each other at the bottom, but none of the other letters touch. In the word ANOTACION, the C is not very like a G. The right-hand end of the top-stroke of the 5 of 5 CENTAVOS is a sharp point, and the tail of the said 5, although rounded, finishes off with a sharp, inward hook. The two little balls or knobs, projecting from the label containing the black 5, under the large A, stick out horizontally, one to the left, and one to the right, and are level with each other. The top star, above the said A, does not itself touch the outline of the circular frame, but the black shadow of the star touches it. There are twenty-eight vertical lines in the background, counting from the left side of the central circle to where the shadow of the top star touches the outline; but, in heavily-printed copies, the short, left-hand line is joined to the outline of the circle, making twenty-seven, instead of twenty-eight. Portions of the three broken lines of the background can be seen in the upper hollow of the A; the left foot of the A touches the ninth vertical line from the left in normal specimens, and the eighth, in heavily-printed ones; while the right foot of that letter comes between the fifth and sixth lines from the right. The shaded part of the right foot of the A just touches the boundary-line, above the space between OS of CENTAVOS.

First Forgery.

Lithographed, on very thick, hard, very yellowish-white wove paper. The little, outward-pointing teeth of the frame are irregular, and mostly blunt and rounded. The tail of the C of CORREOS is too short, and only comes up to a little above the level of the middle of the first O of ANOTACION; and there is a small black dot inside the lower hook of the S of

NALES, near the end of the tail of the letter. The top of the first E of EE., at the bottom of the stamp, does not touch the frame to left of it; the stop after UU. touches the U, and the LOMB of COLOMBIA are all joined together at the bottom, while the A touches the right side of the frame, which it does not do in the genuine. The C of ANOTACION is an evident G. The right-hand end of the top-stroke of the white 5 of 5 CENTAVOS is blunt, and the tail of this 5 is a ball. The two small projections from the frame of the black 5, under the central A, point slightly upwards, instead of being horizontal. The shading of the top star, above this central A, does not touch the boundary-line above it, though the central line (not thickened) of the background joins the star to the boundary. There are only twenty-four vertical lines in the background, from the left-hand edge of the central circle, up to, but not including, the line which joins the point of the top star to the boundary above it. Only two vertical lines can be seen through the top hollow of the A; the left foot of this letter touches the seventh vertical line from the left, and the right foot touches the sixth line from the right. The shaded part of the right foot of the A does not go near the boundary-line.

Second Forgery.

Lithographed, on rather thin, hard, very bluish-grey wove paper. The little teeth of the frame are better done than in the first forgery, though still too blunt. The tail of the C of CORREOS is much too short, and hardly comes up to the level of the middle of the first O of ANOTACION. None of the letters of CORREOS NALES touch each other anywhere. In the bottom inscription, the stop after EE is like a comma, and touches the E. The E of CENTAVOS is a very decided G. The top star, above the central A, does not go near the outline of the frame above it. The background is the great test for this forgery. Instead of being made of vertical lines, it appears to consist of *crossed*, white lines, scratched out of a black ground, leaving a field of tiny, square dots, as in the background of the old Parma stamps. The upper hollow of the central A is solid black, and the right foot of this letter touches the outline more distinctly than the genuine does. If it were not for the background, this would be a much better forgery than the first; but the background, and the bluish-grey paper condemn it at once. I first saw it in 1902.

POSTMARKS.

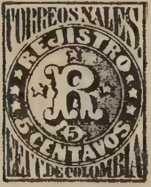
Genuine.—The oval already described.

First Forgery.—A small, thick oval, with lettering; also 1, very thick and large.

Second Forgery.—A large oval, very like the genuine.

Same Issue. "Rejistro," 5 c., black.

Like the "Anotacion," the 1870 issue is on a ground of vertical lines, on white paper, and the 1877 issue with horizontal lines, on white, and on bluish. I have not seen any forgery of the 1877 type.



Genuine.

Printed in black, on greyish-white or white wove paper, fairly thick, but somewhat soft. The toothed frame is like that of the genuine "Anotacion." The tail of the C of CORREOS is long—2½ mm. high, measuring vertically from the bottom of the letter; the top of the first O of that word is level with the top of the first R; the RE touch at the foot, and the second O is level with the E and S, each side of it. The NA of NALES touch, and I should imagine that the AL would also touch, in heavily-printed specimens. In the lower inscription, the left top and bottom corners of the first E *almost* touch the frame; the stops after FE. and UU. touch the letters each side of them. The MB of COLOMBIA touch at the bottom, but not at the top, and the serif at the top of the I, though sloping, extends to right, as well as to left, so that it is not like a 1. The O of REJISTRO is nicely shaped, and not flat at the top. The white 5 of 5 CENTAVOS is exactly like that of the genuine "Anotacion," just described. The shading of the top star, above the R, touches the frame above it, as before. There are twenty-eight vertical lines in the background, from the left-hand side, up to the place where the shading of the top star touches the boundary above it. There are four nice, straight vertical lines to be seen in the top hollow of the R, and four similar ones in the lower hollow of that letter. The left foot of the R comes between the ninth and tenth vertical lines, counting from the left; and the right foot touches the seventh line from the right. The curl at the left top corner of the R just touches the tenth line from the left, and the black shading at the right side of the head of that letter touches the thirteenth line from the right. The second O of COLOMBIA comes down a good deal below the level of the L and M, each side of it.

First Forgery.

Lithographed, in deep black, on thick, hard, white wove paper. The toothed frame is somewhat irregular, and the teeth are mostly blunt and rounded. There are only forty-six downward-pointing teeth along the bottom frame, instead of forty-seven. The tail of the C of CORREOS is only 2 mm. high; the first O of that word is distinctly taller than the following R; there is a blotch, joining the RE, but it does not look like the tail of the R, and the second O is very slightly taller than the E before it. The NAL of NALES are all joined together at the feet. In the lower inscription, the stops are very large, and firmly join together the EU, and the UD, respectively. In the word COLOMBIA, the CO touch at the foot, and the MB at the top, but not at the foot. The serif at the top of the I extends only to the left, so that it looks like a 1. The O of REGISTRO is cut off quite flat at the top. The tail of the white 5 of 5 CENTAVOS ends in a round ball. There are twenty-three vertical lines, from the left side, to where the shadow of the top star joins the outline above it. The top hollow of the R shows four vertical lines in it, like the genuine; but the bottom hollow has only three lines. The left foot of the R touches the eighth line from the left; the shadow of the right foot touches the seventh line from the right, as in the genuine. The curl at the left top corner of the R comes between the eighth and ninth lines from the left; and the black shading at the right side of the head of the letter comes between the thirteenth and fourteenth lines from the right. All these lines are very thin and broken, and difficult to count. The O of COLOMBIA is level with the letters each side of it.

Second Forgery.

Lithographed, on fairly thick, hard, greyish-white wove paper. The teeth in the frame are too small, and too blunt, and there are only forty-five in the bottom frame, instead of forty-seven. The tail of the C of CORREOS is only 1¾ mm. high. The top of the first O is like the genuine, also the joining of the RE; the E and the O touch the outline below them. The AL of NALES touch, while the NA do not touch. The first E of the lower inscription does not touch the frame; the stop after EE only touches the following U, and the stop after UU only touches the following D. The MB of COLOMBIA are joined both top and bottom. The O of REJISTRO is flat at the top, but not so flat as in the first forgery. The top star, above the R, does not touch the outline above it. There are only sixteen lines from the left side of the central circle to the top point of the top star. Three vertical lines can be seen, in the top hollow of the R, and three in the lower hollow. The left foot of that letter touches the seventh vertical line from the left; the right foot touches the fourth line from the right; while the left top curl of it touches the seventh line from the left, and the black shading to the head of it touches the eighth line from the right. From all these measurements, it will be gathered that the vertical lines of shading are much fewer, and farther apart, than the genuine. As a matter of fact, there are about fifty-six lines in the genuine, while this forgery has only thirty-six. The second O of COLOMBIA is level with the bottoms of the adjacent letters.

Third Forgery.

Lithographed, on medium, very yellowish-white wove paper. The toothed frame is fairly like the genuine. The tail of the C of CORREOS is as tall as in the genuine. My single specimen is torn in the left top corner, so that I am unable to say whether the top of the first O is level with the top of the first R. The RRE are all joined at the foot, and the NA of NALES are similarly joined. In the lower inscription, the EE are joined at top and bottom. There are fifty-seven vertical lines in the background, instead of fifty-six, and all the other tests are the same as in the genuine, so that it is rather a dangerous forgery.

Fourth Forgery.

Very nicely lithographed, on thin, hard, white wove paper. The toothed frame is fairly good, but there are only forty-six teeth at the bottom, instead of forty-seven. The tail of the E of CORREOS is only 2 mm. high, and curls inwards, instead of almost straight upwards; and the R and E do not touch at the foot. The LE of NALES seem to touch at the foot, but none of the other letters of that word touch each other. In the lower inscription, the first E does not touch the side frame with either top or bottom; the stops do not touch the letters each side of them, though the first stop is very close to the E before it; and none of the letters of COLOMBIA touch each other anywhere. The right-hand end of the top stroke of the white 5 of 5 CENTAVOS is very blunt, instead of pointed. The easiest test for this forgery is, that the central circle is *white*, instead of filled in with lines. From a close inspection, it would seem that there had, originally, been a background of fine, horizontal lines (issue of 1877), but I put it here, to save unnecessary descriptions.

POSTMARKS.

Genuine.—The oval, before described.

First Forgery.—Uncancelled; also part of a very large oval, with lettering.

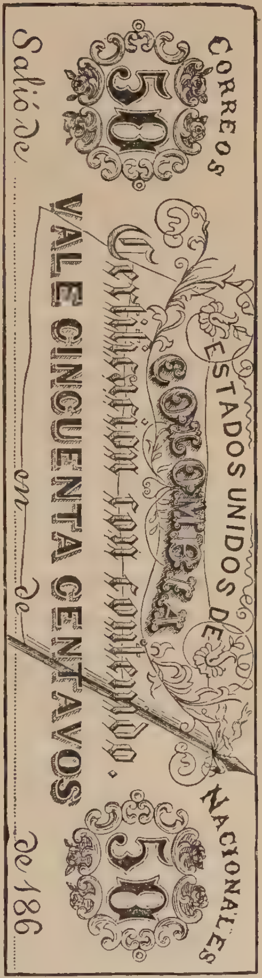
Second Forgery.—Uncancelled.

Third Forgery.—Uncancelled.

Fourth Forgery.—Uncancelled.

Issue of 1865. Registration label, 25 Centavos.

This stamp, and the 50 centavos of the same issue (which latter value I have not seen forged), are both intended to be gummed to the backs of registered letters. They are something like the annexed illustration, which depicts the issue of 1867; but, in the issue before us, the flagstaff, etc., are pointing the opposite way, and the value and inscriptions are differently arranged. They are printed partly in brown, and partly in yellow, and the flag is a tricolour, yellow, blue, and magenta. The 25 centavos, which, as I have said, is the only one that I have seen forged, is really a most admirable counterfeit; and, even with the original before me, I should be almost inclined to pass the imitation as genuine.


CORREOS
50
ESTADOS UNIDOS DE COLOMBIA
NACIONALES
Certificacion sin contenido.
VALE CINCUENTA CENTAVOS
Salió de ... en ... de ... de 186
50

Genuine.

Lithographed, on very stout wove paper. Below the outside of the frame, at the bottom of the label, there are two inscriptions; the one towards the left-hand corner is LIT. DE AVALA I MEDRANO, and the one towards the right-hand corner is BOGOTÁ, 1865. The flagstaff is composed of four lines; two being the outlines, and the other two by way of shading. There is a very small, transverse stroke across the flat top of the A of ESTADOS, and a larger, and more distinct one over the A of COLOMBIA. The dot over the I of SIN is sensibly nearer to the upper outline of the flag, than the corresponding dot over the last I of CERTIFICACION. Part of the head of the I of CONTENIDO (as well as the little oblique stroke, projecting from that letter,) shows outside the right-hand outline of the flag. The hollow centre of the O of CINCO is narrower than the hollow portion of the O of CENTAVOS; and both the said letters are distinctly octagonal in their outline. The central tongue of the E of the latter word is thicker than any of the other strokes forming the back and top and bottom of it. In the inscription, SALIÓ DE.........EN.........DE.........DE.........186...the accent over the O of SALIÓ is perfectly straight, and almost as long as the line projecting from the right-hand side of the O; and the various words are joined by a thin, but distinct line, which is not dotted anywhere; the portion of it after 186......goes to the very edge of the boundary-line. The slanting stroke before the E of EN does not touch the E; nor do the similar strokes before the D of the second and third DE touch their respective letters. The I of 186......is as tall as the 8, and the 6 touches the corner of the frame above it, which contains 25 C. The point of the flagstaff does not touch the frame above it; but it is so very close to it that I fancy it might do so in heavily-printed copies. I seem to have pointed out a good many tests, but they are really things which would hardly be noticed unless particular attention were called to them. The chief difference between the genuine and the forged is in the shading of the flag. From the lower corner of the yellow part, beginning above the E of VALE, there are thirty-two oblique lines of shading, the last one ending above the T of CERTIFICACION; none of the long lines pass through the curved head, or the tall, thin stroke of the first C of that word, but one of them just touches the top point of it; two pass through the head of the E, but do not touch it anywhere else. The next lot of shaded lines begins above NT of VEINTE, and extends to the last I of CERTIFICACION. There are thirty-three of them, and none of them touch the line above the T of VEINTF. There are two lines, by themselves, above IN of VEINTE, but I have not quoted these, as they are the same as in the forgeries. The next lot of lines begins above the C of CENTAVOS, and there are thirty-one of them; some touching the I of SIN, and some touching the first O of CONTENIDO. The last lot of lines extends from the middle of the A of CENTAVOS in the blue part, right up to the top right-hand corner of the yellow; and there are thirty-three of them. The outline of the flag at the bottom, between the words EN......DE, is nearer to the line below it than the corresponding convex portions on each side of EN......DE.

Forged.

Very nicely lithographed, on wove paper, very nearly as stout as the genuine. The yellow of the flag is a canary-colour, instead of golden; and the blue is dull, instead of being a bright, clear tint. The engraver's inscription, below the frame on the left-hand side, is unreadable; that on the right-hand side is, as far as I can make out, DE 1865. The flagstaff is composed of three lines only. There is a very slight indication of the stroke across the A of ESTADOS, but none whatever over the A of COLOMBIA. The dot over the I of SIN is a good deal further from the upper outline of the flag than the dot over the last I of CERTIFICACION. Only the little oblique stroke, projecting from the top of the I of CONTENIDO, shows outside the outline of the right side of the flag. The hollow centre of the O of CINCO is as wide as the centre of the O of CENTAVOS; and the O of the former word hardly shows the octagonal outline. The central tongue of the E of CENTAVOS is thinner than the bottom and back of the letter, and very much thinner than the top of it. In the inscription SALIÓ DE......EN......DE......DE 186...... the accent over the O of SALIÓ is curved, almost like a comma, and very much shorter than the oblique stroke, projecting from the right-hand side of the letter. Between SALIÓ DE and EN, part of the connecting-line is wanting, and part of the rest is dotted. The portion of the line after 186...... does not touch the frame to the right of it. The slanting stroke before the A of SALIÓ does not touch the A, nor does the one before the D of the second DE touch its letter; but that before the D of the last DE *does* touch the letter. The 1 of 186...... is a good deal shorter than the 8; the 6 does not touch the frame of the oval which contains 25 C. The point of the flagstaff touches the thick outline of the frame above it. There are twenty-three oblique lines of shading, from the E of VALE up to the T of CERTIFICACION. One long line passes through the tall, thin stroke of the first C of CERTIFICACION, and two very distinct ones through the curved top of the head of that letter; these two pass also through the body of the E, and two more pass through the head of the E. The next lot of lines begins above the top of the T of VEINTE, and extends to the last I of CERTIFICACION. There are thirty-two of them, and many are broken; two of them distinctly touch the line above the T of VEINTE. The next lot of lines begins between CINCO and CENTAVOS; and there are twenty-one of them, some being very faint, and others missing altogether; none of these lines touch either the I of SIN or the first O of CONTENIDO. The last lot of lines extends from the bottom of the A of CENTAVOS, in the blue part, to the top right-hand corner of the yellow; there are thirty of them, but there is a wide break under the NI of CONTENIDO, dividing them into two separate lots. The outline of the flag, where it curves slightly downwards between EN......DE, is no nearer to the line below it than the corresponding convex part to the left of EN, and only a very little nearer to the line than the convex part to the right of DE.

POSTMARKS.

Genuine.—I have not seen the genuine stamp cancelled; but the blanks will probably be filled up in writing.

Forged.—The forgeries are unobliterated.

CONFEDERATE STATES.

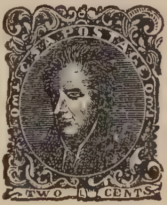
I am afraid my readers will be rather disappointed with this portion of my book; but the fact is that I have been unable to obtain more than a few specimens of the rare locals to describe from; and therefore most of the forgeries will have to be passed over altogether. However, my first business is with the Government issues, which naturally take precedence of the locals.

Some of these Government issues are decidedly rare, but others are to be had at considerably less than the original face-value. Whether they are reprints, or *bonâ fide* remainders of the stock in the hands of the Postal authorities at the conclusion of the war, I do not know. My own preference is for postmarked copies; but of course this is a matter of opinion.

Issue of 1861. 2 Cents, green.

Genuine.

Badly lithographed, on thick, very soft, coarsely-wove paper. The groundwork behind the bust is composed of crossed, vertical and horizontal lines. This is very plain on the left side of the stamp; but near the back of the head the lines are so dark, and so very close together, that the background appears almost solid, or uniform. The nose is broad all the way down, and rounded at the tip. The eyes are very large, the pupils round, the eyelashes well marked. The eyebrows are far apart, so that there is a good space across the base of the forehead. The coat is shaded with strong, oblique lines. The hair is rather curly, and is brushed away, so as to show a large space of white at the side of the head. There is a stop after each of the letters C. S. A.; but the one after the S is not quite



so plain as the other two. There is no stop after the word TWO, either on the left or on the right side of the stamp. The ribbon at the bottom of the stamp, containing the words TWO CENTS, appears to be folded into a sort of bow in the centre, between the two words; and the S of CENTS goes right up to the forked end of the ribbon, so that the fork absolutely cuts into the S. In the word POSTAGE, the head of the P is too high up, the cross-stroke of the T is very thin, and the G is of the usual type. The ribbon containing TWO CENTS is very wavy.

Forged.

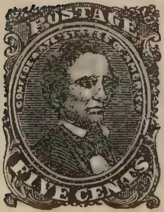
Coarsely lithographed, on thick paper, very hard. The feel of the paper is almost like that of exceedingly thin card, quite different from the soft paper of the genuine. The groundwork behind the bust is composed of horizontal lines of shading; and this will serve as a very easy, instant test. The nose is thin, pinched up, and acutely pointed at the tip. The eyes are very small and piggish, and the pupils small, and irregularly shaped. The eyelashes cannot be made out. The eyebrows almost meet over the nose. The coat appears to be composed of solid colour; but some of the lines can be seen on very close inspection. The hair sticks up almost straight on end, and there is a lot of it on the temples, which are bare in the genuine. There is no stop after any of the letters C S A; but there is a very plain one after the TWO on the left side of the stamp. The ribbon at the bottom of the stamp is almost straight; the centre appears to be folded on itself, but without any indication of a bow; and in the middle fold there is a very distinct L, which does not exist in the genuine. The forked end of the ribbon on the right side is quite clear of the S of CENTS. In the word POSTAGE, the P is like a D, the cross-stroke of the T is as thick as the rest of the letter, and the G has a most peculiar tail, extending almost to the bottom of the E.

The forgeries do not seem to be very common. I have only seen two copies; but they were very clean and new in appearance.

POSTMARKS.

I have not seen any postmarked originals, and the forgeries also are uncancelled. However, the almost universal postmark of the Government issues was a very large circle, struck in black or blue, containing name, month, and day of month, without the year; and those of my readers who possess copies which have passed the post, will probably find them bear the above cancellation.

Issue of 1861. 5 Cents, blue; 5 Cents, green.



These are the large stamps, with portrait of Jefferson Davis to right. They are tolerably common, used as well as unused. I have noticed that the used copies are usually not nearly so well printed as the uncancelled ones; but I will not venture an opinion as to whether this tends to prove the unused ones to be reprints or not; for I know very little of their history, and I do not like to give an opinion without being quite sure.

Genuine.

Lithographed, on rather thick, soft wove paper. The background, behind the portrait, is composed of crossed, vertical and horizontal lines, but they are set so very close together that it almost requires a microscope to see that the background is not solid. Both corners of the shirt-collar are very distinct. The beard is small, and appears to be partly hidden beneath the necktie. In the word POSTAGE, the dark spot of shading in the P is just like a D; the shading of the O goes almost to the top and bottom of the letter; there is a white dot above the A, and a small white blotch after the E, level with the centre of it. The letters ON of CONFEDERATE *almost* touch each other. The last S of STATES and the E of AMERICA are altogether out of shape and deformed. There is some shading on the cheek, and a line near the side of the mouth, giving Davis the appearance of having very high cheek-bones. There is a slight line, marking the hollow in the centre of the upper lip; but it is so slight as to be hardly noticeable.

First Forgery.

Lithographed, on very similar paper to the genuine; also on thin cardboard. It is found in *red*, and in French grey, as well as in blue and green. I suppose I need hardly say that the red and the grey are altogether bogus colours, and may be at once set aside as false, without further examination. The design of this forgery is remarkably good, and might easily deceive anyone who had not a genuine copy to compare; and some specimens look almost better than the originals. I do not know where it was made. The background, behind the figure, is of crossed, vertical and horizontal lines, like the genuine, but not *quite* so close together. The chief difference between this counterfeit and the originals is that the designer of it has made a mistake in his copying, and evidently taken the left corner of the shirt-collar to be part of the beard. (When I say "left" I mean the one which would actually be the left if it were a real bust.) Thus there appear to be two wedge-shaped patches of white, hanging from the chin; and these are very distinct, and will serve as good tests of this imitation. These wedge-shaped patches give the beard an unduly prominent look, and it seems to come over the necktie, instead of beneath it. In the word POSTAGE, the dark spot of shading in the P is perfectly oval; the shading of the O does not go near to either the top or bottom of the letter; there is no white dot over the A; and no blotch after the E. The letters ON of CONFEDERATE are the same distance apart as the other letters of that word. The last S of STATES and the E of AMERICA are properly shaped. The dimple in the upper lip is very strongly marked; and the portrait does not appear to have high cheek-bones.

Second Forgery.

This is a very poor imitation, not to be compared with the one just described. It is found in blue, green, and also in red, like the first forgery. The portrait is not like that of an American at all. The beard and necktie are so indistinct that it is almost impossible to make them out. The eyes, instead of being directed forward, appear to be slyly looking over the shoulder. Only the right side of the shirt-collar is visible (left side of the stamp). The background, behind the figure, is of very coarse, crossed lines. The words POSTAGE FIVE CENTS are in thin letters, instead of the very large, fat letters of the originals; and the words CONFEDERATE STATES OF AMERICA are so small as to be almost unreadable. Altogether this is a wretched attempt, and I think I need say no more about it.

Third Forgery.

Lithographed, on very thick, hard wove paper. This forgery is only a slight reminder of the design of the originals, and hardly seems to have been copied from them at all. The face is rather more like that of Jefferson Davis than the last forgery; but the background is composed of horizontal lines only, which will immediately condemn it. I have only seen this forgery in *green;* a fit emblem of those who could be taken in by it.

POSTMARKS.

Genuine.—All my copies are cancelled with a very large circle, containing the name of the post-town, the month, and the day of the month.

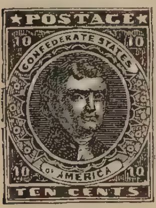
Forged.—The forgeries are mostly unused; but I have one copy which has what appears to be a part of the large circle upon it, though there is no lettering in the circle.

Of all the forgeries just described, the first is the only one which may be called dangerous; the others are very poor, and not likely to deceive.

Issue of 1862. 10 Cents, blue; 10 Cents, rose.

This is the large stamp, with head of Madison to right. It is rather more uncommon than the 5 c., especially the one in rose.

Genuine.



Lithographed, on wove paper, a little thinner than that of the 5 c., and slightly surfaced in the unused copies. The background, behind the figure, is composed of crossed, horizontal and vertical lines, even closer together than in the 5 c. The mouth is darkly shaded, which makes Madison look as though he had a moustache, but there is not one in reality. The high cravat and open shirt-front of the Georgian era are very white and distinct. The coat appears to have a stand-up collar. There are twenty-one scallops round the central circle; the ones immediately below CONFEDERATE STATES and immediately above OF AMERICA being very much more distinct and prominent than the others. Outside these scallops, there are five stars on the right hand, and four on the left. Each of these stars has four points, blunt and indistinct. There is a white circle in the middle of each star, and a dark spot in the centre of this. I must state that these stars are not at all easy to make out; for at a first glance they appear to be white balls or rings, instead of stars. The S and G of POSTAGE are both misshapen. The words TEN CENTS are in fat, squeezed-up letters; and the S of CENTS is like a reversed Z.* There are two very distinct coloured lines under TEN CENTS.

Forged.

Lithographed, on very thin wove paper. The background is an easy test for this counterfeit, as it is composed of coarse, horizontal lines only, instead of the fine, crossed lines of the genuine. There is a moustache, rather small, but perfectly distinct. The dress is very poorly copied, as Madison appears to have a stiff stock and cuirass, instead of a cravat and shirt-frill; the cuirass, of course, does duty instead of a coat. The central circle is surrounded by twenty-six scallops; the side ones being very nearly as distinct as those at the top and bottom. Outside these scallops, there are five coloured rings on the right-hand side, and four on the left, each having a blotch of lighter colour in its centre; these do not, in the smallest degree, resemble the stars of the original stamps. The S and G of POSTAGE are of the normal shape; the words TEN CENTS are in thin, block letters; the S of CENTS is correctly shaped. There is only one coloured line under the words TEN CENTS.

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* The reader will please understand that a "reversed letter," as mentioned here and elsewhere in this book, does *not* mean one turned upside down (inverted), but one as it would appear if looked at, through the paper, from the back.

POSTMARKS.

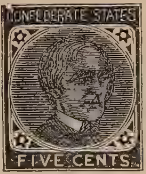
Genuine.—The genuine stamps bear the cancellation mentioned above, but sometimes they are obliterated merely with a pen-stroke.

Forged.—I have not seen any of the forgeries cancelled.

I cannot help fancying that the unused stamps usually offered for sale must be reprints. They look very new, though the design is *always* smudged; and the paper is evidently surfaced, though the paper of the used copies shows very little trace of this glossiness. However, I must leave this matter for others to decide.

Issue of 1862-3. 5 Cents, blue.

London print, thin glazed paper. Local print, thick, unglazed paper.



This is the small stamp, with head of Davis to right. I do not remember ever having seen one of the stamps on glazed paper which had passed the post, all my own used copies being on the rough paper. And I may add to this, that these "rough paper" copies look almost like lithographs, whereas the others are unmistakably *épargne* engravings. The roughest, poorest-looking, and dingiest stamp of this issue which I ever saw was one which I took off the envelope myself during the war, and which had come to a friend of mine from the Southern States.

Genuine.

Engraved in *épargne;* varieties of paper as above. The upper lip is well shaped, with a very strong, vertical hollow, or dimple, in the centre of it. The nose is straight, and not like the Jewish type. The eyes look to the right of the stamp. The horizontal lines of shading in the background are set so very closely together as to make the whole background look dark; but the hair, on the left side of the stamp, especially in the London print, is plainly distinguishable from the background. The white centres of the four stars in the inner corners are all of the same size and shape. The C of CONFEDERATE, and the last S of STATES are both at the same distance from their respective ends of the containing-label. The first T of STATES is slightly taller than the other. The S of CENTS is quite upright. The line running round the stamp is dark, and well-defined.

First Forgery.

Lithographed, in pale, greenish-blue, on thin wove paper, smooth, but not glazed. The nose is very decidedly Jewish in shape, which is a good test for this counterfeit. The upper lip appears to have been crushed in, so as to give the President a sort of hare-lip. The eyes appear to look almost at the spectator. The horizontal lines of shading in the background are farther apart than in the genuine, and quite pale; so that the bust appears many shades darker than the lines. The white centres of the stars in the bottom corners are smaller than those in the top corners, and the centre of the right-hand bottom star is not round like the rest. The C of CONFEDERATE is nearer to the left border of the stamp than the last S of STATES is to the right border. The first T of STATES is no taller than the second T. The S of CENTS seems to be falling over to the right. The line running round the outside of the stamp is very faint, and would hardly be noticed on a first inspection.

Second Forgery.

This is a marvellous production, and I took it to be a reprint when I first saw it. Lately (1903) I have met with it in large quantities, in sheets of 100, 10 × 10. Except for the colour, it might deceive almost anybody.

Engraved in *épargne*, in pale, very greenish-blue, on thin, white wove paper, ungummed. The paper is as thin as the stamps of the London print, and the whole appearance is that of the London print, except that the paper is not glazed. The design is copied, line for line, with great accuracy, the chief test being the F of FIVE. In the genuine, the central tongue of this letter projects fully ½ mm. from the upright stroke, being about half the length of the top stroke, and very nearly the length of the central tongue of the E of CENTS. In this forgery, the central tongue of the said F is *very* short,—hardly a quarter of the length of the top stroke, and decidedly shorter than the central tongue of the E of CENTS. The outer, coloured line down the right side of the stamp is distinctly thicker than the white line immediately to left of it; whereas, in the genuine, the white line is decidedly thicker than the outer, blue one. The sloping line, above the corner of the mouth, stops short, in the genuine, before reaching the curl of the nostril; but, in this counterfeit, the said line is carried up to join the nostril. The hair on the right side is very little, if at all, darker than the lined background, so that the one can hardly be distinguished from the other; but in the genuine, especially the London print, which this forgery imitates, the hair is quite distinct from the background. Some of the specimens on the sheet show a distinct serif to the head of the C of CONFEDERATE, others have a block-letter C, with head and tail alike. I trust the short-tongued F of FIVE will be enough to betray this dangerous counterfeit.

POSTMARKS.

Genuine.—1, very large, with name, and date of month, but, usually, not the date of year. Also a word or words in writing.

First Forgery.—My specimen is not cancelled.

Second Forgery.—I have seen no postmarked copies.

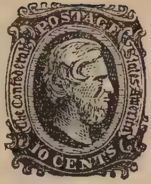
10 Cents, blue, 1863.

(a) Clear impressions, Richmond print.
(b) Rougher impressions, Colombia print.
(c) Frame retouched, corner-ornaments more shaded (clear and rough impressions).
(d) On ribbed paper.
(e) Wove paper, perf. 12½.

This is the stamp here illustrated, with profile portrait of Davis, to right.

Genuine.

Engraved in *taille-douce*, on rather thin wove paper, varieties as above. The oval of crossed lines, immediately behind the head, is very much



the darkest part of the stamp. The profile of the beard almost forms a right-angle with the neck where it joins it, and the beard itself runs a little up the side of the face. The strong line which outlines the cheek-bone has a second, lighter line, parallel with it, and both lines slope away from the corner of the mouth, and point towards the middle of the base of the neck. The front of the base of the neck goes to the very edge of the dark, oval background of crossed lines. The S and T of POSTAGE do not touch each other at the top ; and the O of that word has its central line of shading extending almost from the top to the bottom, very nearly cutting the letter in two. The word CENTS is nicely drawn, each letter being of the same size as the rest. In the inscription on the left side of the stamp, the T of THE is not mixed up with the boundary of the containing-label ; and the E of that word is an ordinary Gothic E, just like the others. In the inscription on the right-hand side of the stamp, there is a very small OF, in tiny, block letters, between the words STATES AMERICA ; but though so extremely small, it can be readily seen with a microscope, or, indeed, with a good pair of eyes either. In varieties (a) and (b), the ornament to the left of the 10 contains four very heavy bars of shading ; and the similar ornament, to the right of the S of CENTS, has also four bars in it. In the retouched varieties, there is some extra shading outside the four bars, in each case. The outlines of the various ovals in the design are drawn perfectly true, without any wavering or unsteadiness. The outline of the label containing CONFEDERATE STATES forms the outline of the stamp on the left side, as far as the words extend ; and the outline of the label containing STATES OF AMERICA, similarly, forms the outline of the stamp on the right side, as far as the words extend.

First Forgery.

Poorly lithographed, on stout wove paper ; no gum. The oval of crossed lines, behind the bust, is very pale, and does not show off the portrait at all. There is a rounded hollow where the beard joins the neck. The front of the base of the neck does not come to the edge of the oval of crossed lines. The S and T of POSTAGE touch each other at the top, and the O of that word has its central line of shading not nearly reaching from the top to the bottom of the letter. The word CENTS is very badly drawn, and this will be, perhaps, the easiest test for this counterfeit ; the C is much smaller than the other letters, and the N is very straggling.. The T of THE is mixed up with the border of its containing-label, so as to be hardly readable ; and the E of that word is a very poor attempt at a Gothic E, and not like the others in the word CONFEDERATE. In the inscription on the right-hand side of the stamp, the OF between the words STATES AMERICA is represented by a couple of dots ; I suppose the counterfeiter could not make the word out, or could not draw such tiny letters. The ornament to the left of the 10 contains four thick bars and one thin one ; the similar ornament to the right of CENTS contains five thick bars. The outlines of the various ovals in the design are wavy, almost as though they had been drawn by an unsteady hand ; and they are very different from the firm, smooth lines of the genuine. Although there are so many differences between the genuine and the forged, still this counterfeit might deceive. However, if my readers will remember that it is a lithograph, and the genuine ones are *taille-douce* engravings, they need not be taken in.

Second Forgery.

This is an atrocious caricature, and not likely to deceive any but the merest tyro. Typographed, in dull ultramarine, on very thick, white wove paper, ungummed. The groundwork behind the head is of vertical lines only, which is an easy test. The beard is a semicircular tuft, just beneath the chin, and there is no hair at all on the front of the chin or the side of the cheek. There is one strong line running down from below the eye to the corner of the mouth. The front of the base of the neck does not reach the boundary of the central oval. The central dark part of the O of POSTAGE is not a nice oval, like the genuine, but slopes to the left at the bottom, and the top and bottom of the letter are much thicker than in the genuine. The little OF after STATES is too large, and the F is a good deal larger than the O. The O of CONFEDERATE is a plain letter, instead of a Gothic one. The outside of the stamp has only a very faint resemblance to the genuine, as the corner scroll-work is *inside* the outline of the stamp, instead of outside it, and there is an extra white outline outside the two side-labels. I think the above details will be abundantly sufficient for the detection of this counterfeit, which looks very new.

POSTMARKS.

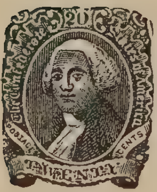
Genuine.—As before; the day of the month being sometimes *written* in. Also 29. Also a mark like 96, but larger.

First Forgery.—Mostly uncancelled, but this counterfeit may be met with, bearing the words P.D., in thick, largish capitals.

Second Forgery.—My specimen is uncancelled.

20 Cents, green, 1863.

(a) Thick paper. (b) Thin paper.



This stamp is very common in an unused state, but I do not remember having seen more than one postmarked copy. The forgery of it is very poor, and need not detain us long. I first saw it about 1881; and it came over from New York with a packet of forged Confederate locals, of which I shall speak presently.

Genuine.

Engraved in *taille-douce*, varieties as above. I notice that both varieties are the same price in my publishers' catalogue, but I should have thought, judging from my own small experience, that the thick paper stamp must be very much scarcer than the other. The nose of Washington is well formed, and straight, and his forehead is *very* lightly shaded, so that it is impossible to see where the forehead ends and the wig begins. The cravat and shirt-front seem to be all in one piece, as there is no division-line between the two. The background, behind the bust, is composed of very distinct, vertical lines of shading. The numerals 20, at the top of the stamp, are printed very much darker than any other part of it. The coat stands out well from the background, and it is shaded with very thick, oblique lines, which are quite distinct. The Gothic inscription, THE CONFEDERATE STATES OF AMERICA, is also distinct, and in good-sized letters. The part of the lower ribbon, immediately behind the word TWENTY, is almost totally devoid of shading, so that the word stands out plainly.

Forged.

Badly lithographed, on thick, hard, white wove paper. The nose is a mere caricature, being knocked all to one side; and the mouth is very badly shaped, instead of being almost a straight line as in the genuine. The forehead is darkly shaded with horizontal lines, and the wig is perfectly white, so that it contrasts strongly with the forehead, as in our illustration, which rather resembles this forgery in many respects. There is a dark line, dividing the cravat from the shirt-front. The background, behind the bust, seems to be solid; though there are indications of shading in one or two places. The coat is perfectly invisible, owing to the darkness of the background. The 20, at the top of the stamp, is no darker than the rest of the design. The words CONFEDERATE STATES OF AMERICA are *very* faint, and almost unreadable; the lettering is much thinner than in the genuine. The ribbon is a good deal shaded behind the word TWENTY, so that the letters do not stand out from it, and the last T is just like a Y.

POSTMARKS.

Genuine.—The originals, when postmarked, bear the name in large circle, described above.

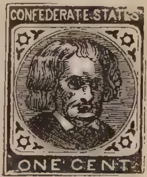
Forged.—The forgeries are not obliterated.

Still-born stamp. 1 Cent, orange.

This is not a forgery, as some collectors seem to fancy, but simply a stamp that was prepared for use and never issued. Of course, I need not say that any postmarked specimen bears, of necessity, a forged cancellation.

Genuine.

Engraved in *épargne* (?), on thin, highly-glazed, yellowish-white wove paper, brownish gum. The colour is a brownish-orange. The background of the central circle is very dark, and looks solid, though it is composed of horizontal lines of shading, set very close together. The portrait reminds one of the pictures of Beethoven, the hair on the right side of the face (left side of the stamp) is so very wavy as to be almost curly, and it hangs down level, each side of the face. The mouth is well-shaped, closely shut, and rather stern-looking. The two corners of the white collar are very Gladstonian, and project forwards. The letters of CONFEDERATE STATES are all of equal size, and the C of CONFEDERATE and the last S of STATES are nearly equidistant from their respective ends of the top label, the S being a little further from the end than the C is. The top limb of the E of ONE is shorter than the bottom limb. The coloured line down the right side of the stamp is *very* thin,—far thinner than the white line to left of it; and the same is the case with the coloured line down the left side of the stamp, and the white line to right of it.



Forged.

Typographed, on very thick, white wove paper, white gum. The colour is a lemon-yellow. The background of the central circle is very light, and the horizontal lines of which it is composed are very easy to see, and too far apart. The portrait is very Jewish, and the eyes seem to be set too close together. The hair on the left side of the stamp hangs down very low, so as almost to touch the shoulder; it is only very slightly wavy, and reminds one of the hair in the pictures of Liszt. On the right side of the stamp the hair is much too short, as it does not hang down much below the level of the middle of the nose. The right side of the top of the head (left side of stamp) is one large patch of white. The mouth is a curious shape; it appears to be open, showing a very white row of upper teeth. The corners of the collar appear to turn down, but this may be an optical delusion. The C and O of CONFEDERATE are decidedly smaller than the rest of the letters, and the E is much closer to the left-hand end of the label, than the S of STATES is to the right-hand end. The top and bottom limbs of the E of ONE are of equal length. The coloured line, down the right-hand edge of the stamp, is very nearly as thick as the white line next to it.

PROVISIONAL LOCAL ISSUES.

These are not quite so numerous as the locals of the Northern States, but still there are quite enough of them to dishearten the average collector, who possesses little experience, and, perhaps, less money; for many of these provisionals are somewhat dubious in character, and nearly all of them are very expensive to buy. As I said before, I have not been able to procure many of the undoubted originals; for I find that collectors, as a rule, are not particularly fond of lending valuable stamps out of their albums, and thus I cannot give a description of all the forgeries in my possession. To show how numerous the latter are, I subjoin a list of the contents of a packet received some years ago, from a dealer in the Northern States, who was, I am sorry to say, rather too well known as a vendor of falsities. The stamps all look very new and fresh, and I think that a good many of them were then lately issued; but I recognise a few, which I used to know long before even the first edition of this book appeared. The forgeries in the said packet are:

Athens, Ga.; red, blue, mauve.
Bucks Richmond Express; 2, 5, 10, 20, 25, 50 cents. (Bogus.)
Baton Rouge, La.; 5 c., on green, blue, and orange papers.
Charleston, S.C.; numeral in garter; 5 c.
Charleston; fort in centre; 1, 2, 5 c. (Bogus?)
Confederate States; flag; 10 c., green, blue, black. (Bogus?)
Confed. Blockade Postage; 25 c., brown; 50 c., green, black on red; 1 dollar, blue, green, brown, red, mauve. (Bogus?)
Columbia, P.O.; 5 c., blue on white, red on blue, red on white, red on orange.
P.O. Columbia, S.C.; 5 c., blue on green, red on blue, red on orange.
Florida Express; mauve, red, blue, green, brown, also red on green.
Fredericksburg; 2 c.
Greenville, Ala.; 5 c., 10 c.
Houston, Texas; 30 c.
Knoxville, Tenn.; eagle; 5 c., green on green, red on orange.
Knoxville, Tenn.; numeral; 10 c., blue.
Livingston; 5 c.
Macon, Ga.; 5, 10 c.
Madison; 3 c., green on white; 2 c., blue on green.
Memphis; numeral; 5 c.
Mobile; 2 c., 5 c.
Nashville; small numeral; 5 c., 10 c.
Nashville; large numeral; 3 c.

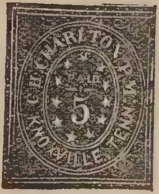
New Orleans; head; 20 c., blue, mauve, scarlet.
New Orleans; numeral; 2 c., blue, red; 5 c., brown, red, mauve.
Petersburg, Va.; 5 c., blue, red.
Rheatown, Tenn.; 5 c., red.
Richmond; crossed cannons; black, blue, also red on green. (Bogus?)
Richmond; flag; 5 c., red, green. (Bogus?)
Savannah; 2 c., 10 c.
Selma, Ala.; 5 c., red, blue.
Sparta, Ala.; 2 c., 5 c., 10 c.
Statesville, N.C.; 3 c., brown, blue, also red on blue.
Weldon; 5 c.
Wilmington; 1, 2, 3, 5, 10 c.

All these labels are, as I said, very new-looking, have plenty of gum at the back, and most of them were then probably new concoctions. Of course it will be understood that some of the stamps here named never had any existence, except in the too-fertile brain of their forger; but many of them are counterfeits, more or less good, of undoubtedly real stamps, most of them of great rarity. Of the Livingston, for instance, I never saw but one copy, which was in the possession of Mr. Atlee more than thirty years ago; but, as far as I remember at this distance of time, the imitation in my forgery-album is an exceedingly good copy of the genuine. I fancy that the list here given will show that it is almost an impossibility for an average Englishman to write a description of the endless number of counterfeit Confederate locals. However, as many of the genuine ones are only to be found treasured up in the collections of our leading amateurs, it is extremely improbable that any of my readers will ever be offered specimens of the rarest of them; so I need say no more about them, except to suggest that *none* of these stamps should be accepted, without a certain guarantee from some irreproachable authority.

KNOXVILLE, TENN.

5 c., vermilion;* 10 c., green.

These are the rectangular stamps, with figure of value in the centre, under the word PAID, surrounded by eleven stars. They are tolerably rare; used copies of the 5 c. being worth about £4. This same design, with the necessary alterations of name, etc., is found on the stamps of Athens, Nashville, etc.



5 Cents, vermilion. Genuine.

Lithographed, rather badly, in yellowish-vermilion, on thin, grey laid, and thick, yellowish-white wove papers. There is a comma after CHARLTON, another after KNOXVILLE, and a colon after TENN. The word PAID is level with the H of C.H. CHARLTON. The letters XV of KNOXVILLE are joined together at the top. There are eleven large, five-pointed stars round the central oval.

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* This stamp has been reprinted, in chocolate, on bluish wove paper, also in red-brown, on white wove, and in scarlet, on white laid paper.

Forged.

Lithographed, rather better than the genuine, on thin, white wove paper. There is a full-stop after the word CHARLTON, a full-stop after the word KNOXVILLE, and a full-stop after TENN. The word PAID is level with the C of C.H. CHARLTON. The letters XV of KNOXVILLE are not joined together anywhere. There are eleven *small*, five-pointed stars round the central oval.

10 Cents, green. Genuine.

This stamp is the same as the 5 cents in design, except that the value is altered. The tests are exactly the same as those of the genuine 5 c.

Forged.

This stamp is the same as the forged 5 cents, except that the value is altered. The tests are exactly the same as for the forged 5 cents.

POSTMARKS.

I have not seen obliterated copies of either genuine or forged.

Envelope. 5 Cents, circular, green.

This is the round stamp, with eagle in centre. I have had specimens in black, cut square, gummed and ungummed, and imagine that they may have been fancy reprints, but it is a good many years ago, and I do not know what became of them. Scott prices this envelope at £20, used.

Genuine.

Engraved in *épargne*, on blue, buff, or white *quadrillé* paper. I do not know the size of the entire envelope. The words KNOXVILLE, TENNESSEE are in very ornamental letters, much like those of the word TWENTY in the green 20 c., Government issue. The eagle is very nicely drawn, and there is no white blotch in the centre of its body. The outline round the whole stamp is composed of two concentric circles, the inner one of the two being *very* thin, even thinner than the circle immediately round KNOXVILLE, TENNESSEE. The stops after C.S. POSTAGE are very tiny squares. The four little dots in each of the hour-glass ornaments, on each side of the stamp, are diamond-shaped. The eagle's eye is distinct, and the beak is slightly open.

Forged.

Lithographed, in blue, on green wove; also in vermilion, on orange wove; also in brick-red, on blue laid. The words KNOXVILLE, TENNESSEE, are in plain block letters. The eagle has a very distinct, white blotch in the very centre of the dark part of the body. The inner one of the two circular boundary-lines round the stamp is much too thick, even thicker than the circular line round KNOXVILLE, TENNESSEE. The stops after C.S. POSTAGE are large square dots. The little dots in the hour-glass ornaments, on each side of the stamp, are of all sorts of shapes, except the right one. The eagle's eye is not visible; his beak is badly shaped, almost straight, and closely shut.

I do not think these forgeries are likely to have much sale; their very look condemns them, as things merely made for the juveniles.

POSTMARKS.

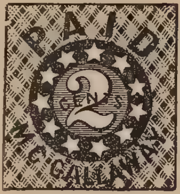
I have seen no cancelled specimen of either genuine or forged.

MEMPHIS, TENN.

2 c., blue.

This is the stamp, without name of issuing town, inscribed PAID, M.C. CALLAWAY, with numeral in the centre, crossed by the word CENTS, as in the illustration here given.

Genuine.



Lithographed, in pale greenish-blue, on thin, white wove paper. The N of CENTS is *very* thin, the letters E, T, and S are thick, and the C is very thick. The front bottom corner of the 2 is blunt, and the dark line round this numeral is unbroken, except just under the T of CENTS, where there is a little flaw. The stars in the circle are very large, and the rays are fat, and not very acutely pointed. The star to the left of the C of CENTS is on a considerably higher level than that letter. The D of PAID is very square. The first L of CALLAWAY comes nearer to the bottom of the stamp than the second L does. The white lines of the plaid groundwork are all perfectly straight and parallel. Of those running obliquely down from right to left there are fourteen complete sets of four, with three lines at the left-hand top corner, and two at the right-hand bottom corner. Of those running obliquely down from left to right, there are fifteen complete sets of four, with three lines at the right-hand top corner, and none at the left-hand bottom corner.

Forged.

Lithographed, in dark blue, on rather stout, hard, white wove paper. All the letters of the word CENTS are about the same thickness, except the N, which is thicker than the rest, instead of thinner. The front bottom corner of the 2 is very sharply pointed; there is a *very* slight flaw in its outline, under the T of CENTS, and a very distinct flaw at the top, near the ball. The star to the left of the C of CENTS is very much below the level of that letter. The D of PAID is properly shaped. The second L of CALLAWAY comes as near to the bottom of the stamp as the first L does. Some of the white lines of the plaid groundwork are wavy and irregular. Of those running obliquely down from right to left, there are fifteen complete sets of four, with three lines at the right-hand bottom corner. Of those running obliquely down from left to right, there are fourteen complete sets of four, with three lines at the right-hand top corner, and three also at the left-hand bottom corner.

POSTMARKS.

Genuine.—I have not seen a cancelled specimen of the originals.

Forged.—The forgeries are unused.

5 Cents, red.*

This is the ugly stamp, with PAID 5 MEMPHIS, TENN. on a sort of plaid ground. The originals are poorly done; and one of the forgeries is considerably better-looking than the genuine.

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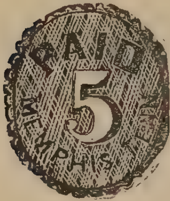
* This has been reprinted, in pale red, on very white, ordinary wove paper.

Genuine.

Lithographed, in a sort of carmine-vermilion, or in red, on stout, and on thin, yellowish-white wove paper. The plaid groundwork will have to be carefully examined, as the chief test of the genuine is to be found there. Counting the white lines which run from the left-hand top to the right-hand bottom, there are ten whole sets of four lines, with a half set at each end. Of the lines which run from the right-hand top to the left-hand bottom, there are ten whole sets of four, with a half set at the bottom. A portion of the red part of the groundwork generally touches the top of the P of PAID, making it look as though the up-stroke had been carried too high, so as to show above the level of the rounded part. The D of the same word is of the proper shape. The figure 5 has its lower curl projecting too far, with a very large ball at the end of it. The inside of the hollow of the 5 is so filled up with the white lines that, at first sight, it might almost be supposed to have a solid white background. There are thirty-eight scallops round the outside of the stamp, and some of them are very much blotched, though they are all about the same size and shape.



First Forgery.

Lithographed, on rather thin, wove paper, the tint of the stamp being almost exactly the same as that of the genuine. There are ten sets of four white lines running from the left-hand top to the right-hand bottom, but there are three lines, instead of two, at each end to fill up. There are ten whole sets of four lines running from the right-hand top to the left-hand bottom, with two lines at the top, and three at the bottom, to fill up. The P of PAID is an ordinary block letter, with the up-stroke level with the top of the rounded portion as usual. The D of the same word is *almost* square. The figure 5 is almost exactly like the genuine, but the white lines inside it are not so conspicuous. There are thirty-eight scallops round the stamp, but they are too large, too regular, and too light in colour, and not at all blotched. I should call this a dangerous forgery.

Second Forgery.

Lithographed, in rose-carmine, on thick, soft, very white wove paper. There are only nine whole sets of four white lines running from the left-hand top to the right-hand bottom, with a half set at each end. There are ten whole sets of lines running from the right-hand top to the left-hand bottom, without any parts of sets at the ends. The up-stroke of the P of PAID shows slightly above the rounded portion, but only *very* slightly. The outline of the D of the same word is perfectly rectangular, without any rounded corners. The lower curl of the figure 5 gets far too thin towards the end, and the ball at the end of the tail is absurdly small for the size of the figure. The inside of the hollow of the figure shows almost as much colour as white, because the lines are too far apart. There are thirty-eight scallops round the stamp, but they are of all shapes and sizes; and those on the right are so blotched and out of shape as to be hardly counted. This forgery is very poor.

Third Forgery.

Poorly lithographed, in scarlet, on stout, hard, white wove paper, ungummed. There are ten sets of lines running from the left-hand top to the right-hand bottom, with, apparently, only one line at each end; and ten sets running from the right-hand top to the left-hand bottom, with no line at the top, and only one at the bottom. The head of the P of PAID runs into an oblique patch of the red of the groundwork, so that it looks as if the up-stroke had been made very much too high, and had then been bent over to the right. A large blotch of red partly fills up the hollow in the body of the 5, but this blotch is absent in the genuine. The right foot of the A of PAID is enlarged by a blotch of colour, and there is a similar but smaller blotch, which projects from the right top corner of the I. The head of the P of MEMPHIS is solid in my specimen, but it may be only heavily printed. It has a round white dot in it, in the genuine. The scallops round the outside of the stamp are so very badly done and so blotchy, that they cannot be counted.

POSTMARKS.

Genuine.—1, very large, containing name in large, wide capitals, and date.

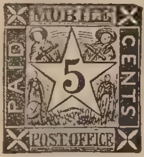
Forged.—All my forgeries are uncancelled.

MOBILE.

Issue of 1861. 5 Cents, blue on white.

There is a 2 cents, black, of this type, of which I have a forgery, but I have not been able to obtain a genuine specimen, with which to compare it. This 2 cents is decidedly scarce; Scott prices it at 50 dollars.

Genuine.



Lithographed, on thin, white wove paper. The ornament in each corner is a sort of flower, of four long, pointed petals, with the divisions in the centre, where the petals touch each other, very plainly marked by blue lines. The name, MOBILE, is in fat letters, exactly two millimetres high, and the distance between the outer edges of the two vertical strokes of the M is one millimetre and a half. Between the upper outline of the stamp and the top of the word MOBILE, there are two thin lines of background to be seen, as the lettering only reaches to the third line. There is one clear line of the background visible, between the bottoms of the letters of the name and the lower outline of the containing-label; the letters of MOBILE all resting on the second line from the bottom. The lettering of POSTOFFICE (all in one word) is very clear and distinct. The vertical stroke of the P is *very* close to the end of the containing-label; *i.e.*, not a quarter of a millimetre from it, and the end of the E is almost as close to the other end of the label. The horizontal lines in the background of this bottom label are very pale, as compared with the lettering; so that POSTOFFICE stands out well from the background. The background of the side-labels is perfectly solid, without any blotches of white. The letters of PAID and CENTS are all cut off sharply square; the C and S of CENTS are at equal distances from their respective ends of the label. The outline of the central star is not broken anywhere; the side-points just touch* the inner outlines of the side-labels. The 5 is very large, and reaches to within half a millimetre of the junction of the outlines of the two lower rays of the star; while the head of the numeral goes well up into the top ray, and the re-entering angles of the side-rays come within three-quarters of a millimetre of the front and back of the 5. This numeral is an ordinary 5, except that the end of the head-stroke is cut off bluntly and obliquely, instead of tapering to a point. The sailors (or whatever they are) in the top spandrels have handsome features, and clustering or curling hair. The one on the left has a large, white turn-down collar, and a dark necktie in a sailor's knot; he is holding across his breast an object which looks like a long-shanked dumb-bell. The sailor to the right is similarly attired; his two hands are very distinct, and holding a horizontal bar. The lady in the left lower corner has long hair; her arms are close to her sides, and she is looking towards the bottom of the 5. She is standing behind the head of a large anchor, on which her hands seem to be placed. The figure on the right is Ceres, with her sickle, which she is holding up with her right hand, so that her arm is across her chest, and the sickle is high above her left shoulder. Her features are distinct, and she is looking down at a plough, which is below the bottom of the star.

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* I have a specimen, lightly printed, in which the left side-point does *not* touch the outline to left of it.

First Forgery.

Lithographed, on very thick, very white wove paper. The ornaments in the corners are clumsy, four-pointed stars, perfectly white all over. This is an easy test. The name is in thin, irregular letters, rather less than two millimetres high, and the distance between the outer edges of the vertical strokes of the M is rather less than a millimetre and a half. There is only one clear line of shading between the tops of the letters of MOBILE and the upper outline, and the saïd upper outline is very little thicker than the lines of shading; whereas, in the genuine, the outline is much thicker than the shading in the label. Below the name, and between it and the lower outline of the label, there are two lines of shading to be seen, as far as the B, and one line for the rest of the distance; that is to say, the letters MOB rest on the second line from the bottom, whilst the other letters rest on the first line from the bottom. The lettering of POST OFFICE (in two words) is very ragged, the letters FFI being specially imperfect. The vertical stroke of the P is rather more than half a millimetre from the end of the containing-label, while the E is somewhat nearer than this to the other end. The vertical stroke of the P slants over slightly to the right. The horizontal lines of shading in this bottom label are so dark that the lettering does not stand out from them at all clearly. The background of the side-labels contains many white blotches, and there are two of them, looking like a colon, just after the T of CENTS. The bottom of the T of CENTS is cut off fairly square; otherwise all the letters of PAID and CENTS have their ends, or tops and bottoms, as the case may be, more or less rounded. CENTS is placed too much to the right, so that the S is much closer to the end than the C is to the beginning of the containing-label. The outline of the central star is widely broken below the 5, and also to the right of the head of that numeral. The side-points do not touch the outlines of the side-labels. The 5 is much too small; the top of the head is exactly on a level with the upper outlines of the side-rays of the star, instead of going up into the top ray. The bottom is about one millimetre from the (broken) re-entering angle of the lower rays. The re-entering angles of the side-rays do not come within a millimetre and a half of the front and back of the 5. The numeral is an ornamental 5, with little flat places cut in the body, instead of being smoothly rounded. It is thick throughout, and has no ball. The end of the head-stroke is cut off perfectly vertically. The figure in the left top corner is like a shield, with a cross on it, and a man's head sticking out of the top of the shield; there are no arms or hands, the features are dots, and the clustering locks are absent. The sailor to the right has no arms or hands, and no collar. There is a cross in front of him. His features are dots, and the clustering locks are invisible. The lady in the left lower corner has her arms almost akimbo; her face (features three dots) has a despairing expression, and she appears to be gazing up at the I of PAID. At her feet there is an oval shield, bearing a white cross. The figure in the right lower corner is very indistinct; it looks rather like a man in long robes, with one dot for features, a skull-cap, a cape or tippet, no sickle, and the arms hanging down. There is no plough below the bottom of the star. I might have given many other points of difference, but the above will be amply sufficient.

Second Forgery.

This is much more deceptive than the other. Lithographed, on very thick, hard, very white wove paper, ungummed. The flowers in the corners are like the genuine, except that they are somewhat thinner. The name is in thin letters, rather less than 2 mm. high; the width of the M is the same as in the first forgery. There is only one line between the tops of the letters of MOBILE and the outline above them, and the outline is very little thicker than the other lines, as in the first forgery. There are two horizontal lines below the name, in addition to the thick lower outline. These two lines can be seen all the way across; but in the first forgery, there is one line clear all the way, and part of another under MOB, as before stated. POST OFFICE (two words) is in thin, but tolerably regular letters. Below the bottom outline of the stamp, all my specimens of this second counterfeit show a thick blotch, extending from under the T of POST to the beginning of the I of OFFICE, with an extra thickening of the blotch under the OF. This does not exist either in the genuine, or in the first forgery. The P and E of POST OFFICE are as far from the ends of the containing-label as in the first forgery, but the P is upright. The A of PAID, in the genuine, is splayed out, so that there is a distance of fully 2½ mm. between the outside corners of the feet of it; in this forgery the A is squeezed in, and only measures 1¾ mm. across the bottom. The I comes down very decidedly lower than the D, instead of being quite level with it. In the word CENTS, the letters are of the same width throughout, but in the genuine, the back of the C, the vertical stroke of the E, the oblique stroke of the N, the vertical stroke of the T, and the oblique part of the S are all thickened; and, moreover, the C of the genuine is an ugly letter, but it is part of a nice, regular oval, in this forgery. The 5, in size and position, is very like the genuine; but the tail ends in a real ball, instead of a sort of reversed comma. The figure in the left lower corner is a man, in a long, flowing robe or cloak, and a white shirt-front; he has three dots for features. As in the first forgery, he has a shield at his feet, with a cross on it. There is no anchor to be seen. The figure in the right lower corner is a lady; she has her right arm apparently behind her, and her left arm is hanging down. There is no sickle in her hand, and no plough below the bottom of the central star.

POSTMARKS.

Genuine.—29, the outer circle 25 mm. across, the inner one 14, with MOBILE, ALA., in large, thin, block letters, between the circles, and date in the centre.

First Forgery.—Uncancelled.

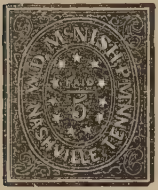
Second Forgery.—Uncancelled.

NASHVILLE.

Issue of 1861 (?). 5 c., brown, rose.

I have only been able to obtain the 5 c., brown, but I believe that both it and the 5 c., rose, are exactly the same in everything except colour, so that, in that case, a description of one will hold good for both.

Genuine.



Engraved in *épargne*, on bluish-grey wove paper, rather hard and thin. There is a large comma after the word NASHVILLE, a colon after TENN., and a comma after NISH. The white line under PAID is equidistant from the bottom of that word and the top of the 5. The upright stroke of the P in PAID is too short, making the letter look almost like a D. Both the lower points of the W in the postmaster's name are cut off square. The C of Mc is a small capital, with the usual head. The head of the I in NISH is too large on the right-hand side, and the tail of that letter is too large on the left-hand side. The two upright strokes of the H of NISH are far apart. In the word TENN., the first two letters are a good deal larger than the last two.

Forged.

At present I have only seen the 5 c., red, but no doubt it also exists in the other colour. Lithographed, in carmine-red, on very thick, *green* wove paper. There is a little upright, oblong stop after NASHVILLE, a similar one after TENN., and a full-stop after NISH. The line under PAID is nearer to the bottom of that word than it is to the top of the 5. The P of PAID is properly shaped. The left lower point of the W is cut off square, but the right one is pointed. The C of Mc is a small (or "lower-case") letter. The head of the I in NISH is properly formed; the tail is not perfect on the right-hand side. The top of the S in the same word is *very* much larger than the bottom. The upright strokes of the H in this word almost touch each other; and the top and bottom-strokes extend right across the letter, though they are short and separate in the genuine. All the letters of the word TENN. are of equal size.

10 c., deep green.

Genuine.

I have not a copy of this, but I believe that it is the same die as the 5 c., with the necessary alteration in the value. At any rate, if my readers possess a stamp answering to the following description, they may know that it is a counterfeit.

Forged.

Lithographed, in bluish-green, on white wove paper, rather thin and soft. The whole of the outer frame is rather smudged in the printing. There is a full-stop after NASHVILLE, an upright, oblong stop after TENN., and a full-stop after NISH. The white line under PAID is close to the bottom of that word, and a long way from the top of the 10. The 1 of 10 is taller than the 0, and the top of it is damaged. The letters of the word TENN. are all of equal size.

POSTMARKS.

I have seen no cancelled copies of either genuine or forged.

NEW ORLEANS.

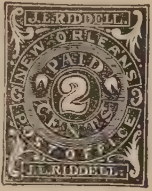
Issue of 1861 (?).

I have always thought that the unused specimens commonly to be found, which look so worn, and yet are evidently from the genuine stones, must be reprints, but I do not know that this is really the case.

2 Cents, blue, red.

Genuine.

Lithographed, on thin, white wove paper. The lower front corner of the 2 breaks into the white circle surrounding it, and the point of the tail is curled up until it touches the white line round the back of the numeral. The ornaments on each side, between PAID and CENTS, are evidently cotton-pods, and the three pointed ends of the calyx, or cup-shaped part, holding the cotton, are very distinct. There is a white full-stop between the words NEW ORLEANS, and the letters are large and perfect. The R of RIDDELL, at the top of the stamp, is imperfect; and there is a distinct full-stop after that name, both at the top and bottom of the stamp. There is also a full-stop after each of the initials J. L., at the top and bottom of the stamp. The coloured line, running round the whole stamp, is at some little distance from it, and does not touch it anywhere. There are many little differences between the genuine and forged, in the ornamental spandrels, but they are difficult to describe without a diagram.



Forged.

Badly lithographed, on *very* thick, wove paper. The lower front corner of the 2 does not touch the white circle round it, and the point of the tail does not touch the white line round the back of the numeral. It is impossible to say what the ornaments are, between the ends of the labels containing PAID and CENTS; and only the central point of the calyx can be made out. There is a white hyphen between the words NEW ORLEANS, and the O is simply a white blotch. The stop after the initial L at the top is misshapen and blotchy; the R is tolerably correct in shape; the last L looks something like an I. There is no stop after the J at the bottom, and none after RIDDELL, and the R is smaller than the rest of the letters. The coloured line running round the whole stamp is *very* close to it, broken, irregular, and touching the stamp in several places. The easiest test for this forgery will be found in the hyphen between NEW ORLEANS, and the white blotch, instead of an O, in the latter word.

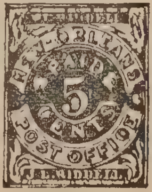
Same Issue. 5 Cents, brown.

(a) Thin white wove paper.
(b) Thick, yellowish-white wove.
(c) Bluish wove.

There are forty stamps on the sheet. The little numeral "8," inside the hollow of the central 5, varies in each of the forty stamps.

Genuine.

Lithographed, varieties as above. I have only a few specimens, so cannot give particulars as to the different types. The tail of the 5 ends in a large white ball, as



thick across as the broadest part of the numeral. Inside the hollow of the 5, there is, as mentioned above, a very distinct, small white 8. The I of PAID, if prolonged upwards, would pass between the letters RL of ORLEANS. The O of the latter word is almost circular. One of the points of the ornament in the left-hand upper corner extends right under the initial L of the postmaster's name. The ornament in the left-hand lower corner is a sort of leaf, more or less like the one in the right lower corner, but the shape of these leaves seems to be different in the different types. In any case, the part of the left-hand leaf which runs up towards the P of POST is not in the least like a four-pronged fork, or an arm and hand with four fingers. There are nine little dots above the upper J. L. RIDDELL label, and eight very much larger dots below the lower J. L. RIDDELL label. The upper dots are often blotched, but the lower ones show the white centres very plainly. One of my specimens, on white wove, has the whole of the lower label blotched into one solid mass of colour, so that name and dots are alike hidden. Whether this is a reprint, or only a hastily-printed original, I cannot say. The tops of the letters ID in the lower RIDDELL are not joined together. Except in very blotchy specimens, the whole shape of the cotton-pods, each side of PAID, can be distinguished. The S of ORLEANS is at some distance from the end of the containing-label.

First Forgery.

Lithographed, in brown on white wove, rose on white wove, mauve on yellowish wove, and brown on blue wove paper. The mauve stamp is on very thick paper, but all the others are on thin. The tail of the 5 ends in a *very* small white ball, much too small for the size of the numeral. There is no 8 inside the hollow of the 5, though the brown on blue has an indistinct blotch there, which is wanting in the other copies. The I of PAID, if prolonged upwards, would cut into the L of ORLEANS, except in the brown on blue, which is like the genuine in this respect. The O of this latter word is oval, and badly formed. The central point of the leaf-ornament in the left-hand upper corner of the stamp does not extend beyond the initial J. of the postmaster's name. The ornament in the left-hand lower corner is in three separate pieces, the outer one being exactly like a four-pronged dinner-fork, with a stout handle, or like a hand and arm, with four fingers. This is an easy test, and is very distinct; it is not in the least like the leaf-ornament of the genuine. There are only eight little dots between the top border of the stamp and the upper label, containing J. L. RIDDELL; and the similar dots at the bottom of the stamp are of the same size as the ones at the top, and generally solid. The S of ORLEANS *very* nearly touches the end of its containing-label. It will be seen, from the foregoing remarks, that the forgery of the brown on blue differs from the rest in several points; but I have not thought it worthy of a separate description. The brown on white is the best forgery, but of course I need hardly say that the red and mauve stamps are in altogether imaginary colours.

Second Forgery.

This is the same as the first forgery, except in the details now to be given. Lithographed, in brown, on thinnish, white wove paper. It is a redder brown than that of any of my genuine specimens. There is, as in the genuine, a small, distinct, white 8, inside the centre of the 5. The O of ORLEANS is fairly circular, but bulges out towards the bottom of the I of the upper RIDDELL. The central point of the leaf-ornament in the left top corner reaches a little further than below the stop after the upper J. The S of ORLEANS has a broad, coloured background, and this background goes *very* close to the end of the containing-label.

POSTMARKS.

Genuine.—A pen-marked cross is the only obliteration that I have seen.

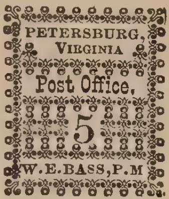
Forged.—Uncancelled.

PETERSBURG, VA.

Issue of 1861. 5 Cents, pinkish-vermilion.

Moens figures two types of this stamp, one with a small 5, having the head much less wide than the body, and another with the head of the 5 wider than the widest part of the body. I have only one copy to describe from (on the original letter), and it has the small 5.

Genuine.



Typographed, on rather stout, yellowish-white wove paper. The whole pattern of the stamp is composed of little ornamental bits, which, for want of a better name, I shall call "trefoils." The trefoils above W. E. BASS, P.M., point *downwards*. This is the easiest test. PETERSBURG is in much larger letters than VIRGINIA. The V of VIRGINIA comes exactly centrally under the T of PETERSBURG, the first I under the left foot of the E, the R under the right foot of the E, the G under the right foot of the R, the second I centrally under the S, the N under the first stroke of the R, the last I centrally between the letters BU, the A under the last stroke of the U, and the stop under the first stroke of the R. From the centre of the vertical stroke of the P to the centre of the G of PETERSBURG, the distance is, as nearly as possible, fourteen millimetres, while the distance from the centre of the V to the centre of the A of VIRGINIA is seven and a half millimetres. The P of POST is two millimetres high. From the centre of the vertical stroke of the P, to the centre of the E of POST OFFICE, the distance is fourteen millimetres, and to the stop, fifteen millimetres. The 5 has a very short head, not very much curved, and blunt at the point, not nearly as wide as the width of the letter. The name, W. E. BASS, P.M., is put centrally in the containing-oblong.

Forged.

Lithographed, in pink, and also in Prussian blue, on very thick, very white wove paper. The trefoils above W. E. BASS, P.M., point *upwards*, towards the 5, instead of downwards, towards the name of the postmaster. PETERSBURG and VIRGINIA are in letters of exactly the same size. The V comes under the space between the letters ET, the I under the space between the letters TE, the R a little to the right of the centre of the E, the G a little to the right of the centre of the R, the I centrally under the S, the N under the B, the I under the first stroke of the U, and the A under the space between the letters UR, and the stop under the tail of the R. From the centre of the first stroke of the P of PETERSBURG to the centre of the G, the distance is a little more than thirteen and a half millimetres; while the distance from the centre of the V to the centre of the A of VIRGINIA is nearly nine millimetres. The P of POST is two and a half millimetres high. From the centre of the vertical stroke of the P of POST OFFICE to the E, the distance is fifteen millimetres, and, to the stop, sixteen millimetres. The 5 has a long head, much curved, and sharply pointed; it reaches back almost as wide as the body of the figure. There is a blotch to the left of the 5, about level with its head, and under the O of POST, which is not found in the genuine.

The wide discrepancy in the measurements above given would lead one to suppose that the forgeries are very unlike the genuine; but, as a matter of fact, their appearance at first sight is not bad, barring the mistake in the row of trefoils, above the postmaster's name.

POSTMARKS.

Genuine.—A large, single circle, thirty millimetres across, with PETERSBURG VA following the curve, and DEC. 27 in the centre, struck in blue.

Forged.—Both pink and blue are uncancelled.

I would refer my readers to a very elaborate article on this stamp in the *Philatelical Journal* for April, 1872, pp. 57, *et seqq.*, together with some further remarks, p. 100.

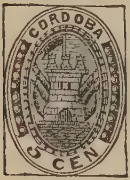
CORDOBA.

The forgeries now to be described have deceived some of our first dealers and amateurs. They hail from Saxony, and I understand that they are the production of Mr. Senf.

Issue of 1860. 5 Centavos, blue.

Genuine.

Lithographed, in various shades of more or less pale, chalky blue, on moderately stout, rough laid paper, and also on plain wove paper, the latter being rare; indeed, I have not yet seen them on wove, though I know that they exist. The letters of CORDOBA are thick, *almost* as thick as those of CEN, but smaller. One type of the 5 c. has a stop after CEN. The background, behind the top of the castle, is filled with horizontal lines of shading, in short dashes; the shading on the left being darker than that on the right. The white platform, upon which the three little turrets stand, is shaded with short, vertical lines almost the whole way across. The central oval is surrounded by a sort of chain-pattern, with square, white links, each link having a dark line through it; but one of the links, above and after the N of CEN, is smaller than the rest, and has *no* coloured line through it. The head of the 5 very nearly touches the chain-pattern in lightly-printed copies, and in heavily-printed ones it actually touches it. The upper three pearls on the left-hand side of the stamp are shaded alike, each of them bearing a single, thick, curved line, like a sort of crescent standing on its end; all the other pearls on the left-hand side have *two* similar lines, joined at the bottom, making a sort of curved V. The upper two pearls on the right-hand side have a sort of crescent, with a peak in the middle of the hollow part, as well as at each end; all the other pearls on the right-hand side have the curved V. The door of the castle is very darkly shaded, being almost the darkest part of the stamp.



Forged.

Very much better done than the genuine. Typographed, in *greenish*-blue, on smooth wove paper, very hard. The letters of CORDOBA are thinner than those of CEN, and much clearer than in the genuine. There is never any stop after CEN. The background, behind the top of the castle, has hardly the faintest trace of the horizontal lines of shading. The white platform at the top of the castle, on which the three little turrets stand, has only one vertical line of shading, and the commencement of two or three others; all the rest of the platform being quite white. The square, white links of the chain-pattern are all alike; the one above the end of the N of CEN being just like all the others, and having the coloured line through it. The head of the 5 is at a good distance from the chain-pattern. The whole of the pearls on the left-hand side are shaded alike, with the curved V. All the pearls on the right-hand side also bear the curved V, except the lowest two, which have a U instead. The door of the castle is lightly shaded, but it has a dark outline.

Same Issue. 10 Centavos, black.

Genuine.

I have not been able to obtain any specimens of the genuine 10 c. for inspection; but I believe that it varies slightly in type from the genuine 5 c., and is lithographed on laid paper, and sometimes on wove, as before.

Forged.

Typographed, like the forged 5 c., on the same smooth, hard, wove paper. The colour is very different from that of the genuine, being a sort of greyish-brown, instead of black. The groundwork, behind the top of the castle, shows the horizontal lines of shading, like the genuine 5 c. With this exception, this forgery is *exactly* the same as the forged 5 c. described above, being evidently transferred from the same original design.

BOGUS STAMPS.

These are the 15 c., violet; 25 c., orange; 50 c., green; and 1 peso, rose-carmine. It will be seen that I have included the 15 c. here as a bogus value; for, though it has been catalogued for a long time, nobody has ever seen it, so I think it probable that it was never issued.

All the values above-mentioned are *exactly* like the forged 5 c. in every particular, except that some of them show more of the horizontal lines of shading behind the top of the castle. As none of these values are to be found in the genuine set, I need say no more about them.

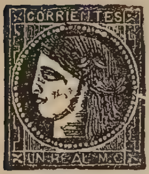
POSTMARKS.

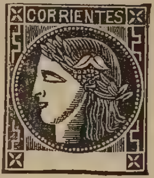
Genuine.—I have never seen a postmarked copy of the genuine, though a great many specimens have passed through my hands lately.

Forged.—The forgeries are uncancelled; the bogus stamps ditto.

CORRIENTES.

Issue of 1856. 1 real M. C.; black on blue.
Issue of 1860. Same as above, but with value crossed out in pen-and-ink. (Sold as a 3 c. stamp.)
Issue of 1861 (3 c.). Value altogether erased; black on blue.
Issue of 1864 (3 c.). Black on yellow-green, and blue-green.
Issue of 1867 (3 c.). Black on ochre-yellow.
Issue of 1874 (3 c.). Black on lilac-rose.
Issue of 1875 (3 c.). Black on rose.





There are eight types on the sheet, arranged in two horizontal rows of four. I have, however, a double sheet of the 1874 issue, in which the eight types are printed on the right-hand half of the sheet, and then repeated, upside down, on the left-hand half; so this was very likely the case with all the issues.

Genuine. 8 Types.

Very roughly engraved, in *épargne*, on thin, very coarsely-grained, coloured wove paper. The profile of the goddess of Liberty (evidently copied from the French stamps of 1849) is that utterly impossible outline, commonly called "classical," which consists of a straight line, drawn from the top of the forehead, where the hair begins, down to the tip of the nose. The front of the wreath, above the forehead, shows three leaves, which project beyond the outline of the hair, into the black background of the central circle. Two leaves (which are plainly leaves) project, similarly, at the back of the head, where the chignon would be. There is a *narrow* band of shading, about equal in width all the way, extending from where the chin and neck join, up to where the ear ought to be; and this is quite distinct from the shading on the side of the neck, which does not join it anywhere. The grapes, above where the ear ought to be, are represented by a varying number of pear-shaped, or wedge-shaped, coloured marks, on a black background; not one of them being in the least rounded, in any of the eight types. The bottom outline of the base of the neck, where it is supposed to be cut off, is not rounded at all. In most of the types it is horizontal, and, in some of them, somewhat oblique; but, whether horizontal or oblique, it is always straight. There is an irregularly-shaped blotch of black on the side of the nose, generally perfectly solid; and, in the issues from 1861 onwards, there is also usually a blotch in the lower compartment, where the lettering has been removed, and caused, no doubt, by the thin paper being forced by the press into the hollow where the value was, and taking up some of the ink lying at the bottom of it.

First Forgery.

This purports to be the 1 real M. C., of 1856. Lithographed, in black, on very stout, coarse-grained, pale dull blue wove paper. The profile of the forehead and nose is not *quite* a straight line, but very nearly so.

There are four leaves projecting above the forehead. There is a wide patch of shading, from the chin to nearly where the ear ought to be; and this shading consists of distinct dots. There are nine grapes, two of them like commas, and the others mostly oblong; the genuine have never fewer than sixteen grapes. The bottom outline of the base of the neck is rounded, being lowest in the centre. There is a small, straight line on the side of the nose, near the eye, to represent the blotch of shading of the genuine.

Second Forgery.

This is also an imitation of the 1856 issue. Lithographed, on stout, rather bright blue wove paper, not so coarsely wove as the first forgery, The inscription is I REALE N. C., instead of UN REAL M. C. The nose is decidedly Roman, being a regular "beak"; and there is a very distinct depression near the eye, so as to relieve the profile from the inane, classical outline. Five leaves of the wreath come to the front, over the forehead, though their points seem to be broken off. The shading on the cheek is composed of long lines, and most of them run into the lines of shading on the side of the neck. The two leaves of the wreath, projecting where the chignon would be, if the goddess wore one, have no vein-marks in them, and look much more like two ends of ribbon. The grapes are all more or less rounded. There are five distinct lines on the side of the nose. The base of the neck is rounded; *i.e.*, it is lowest in the centre. The inscription will alone be sufficient for the instant detection of this forgery, which is very poor.

Third Forgery.

This purports to be the issue of 1861. Lithographed, on pale, dull blue wove paper, so stout that the graining can hardly be seen through it. The stamp is the same as the second forgery, with the lower value removed; so the tests are the same as those given for the said second forgery. There is no patch of black in the lower frame.

Fourth Forgery.

This counterfeits the issue of 1864. Lithographed, on soft, medium, very coarsely-grained wove paper, of an ugly, very bluish-green tint. The design is exactly the same as in the third forgery.

Fifth Forgery.

This also pretends to be the issue of 1864. Nicely lithographed (far better than the genuine), on thick, hard, white wove paper, tinted on the face with the palest possible shade of yellow-green. The paper does not seem to have any grain whatever. The profile is like the genuine. Six leaves project beyond the forehead, to varying distances. The narrow band of shading, from the chin to where the ear ought to be, is thinnest in the middle, and widest at the top. All the grapes are more or less rounded. The base of the neck is somewhat rounded in the centre. The blotch on the side of the nose is very small. There is no sign of any blotch in the lower label. Some of the vertical black lines, below CO of CORRIENTES, are *wavy*, though they are all straight in the genuine. This counterfeit is evidently "made in Germany," as the word "Falsch" is printed below the bottom of the stamp, in white letters, so very faint that they would not be noticed, unless specially looked for.

POSTMARKS.

Genuine.—A large, rounded oval, of small, oblong dots. Also a pen-stroke.

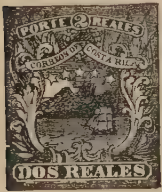
Forged.—The fifth forgery is uncancelled. The rest have some undecipherable blotches, apparently lithographed at the same time as the stamps themselves. Used copies of the genuine are not commonly met with.

REPRINTS.

Among the reprints which have been issued since 1883, when the plates were sold to a private speculator, I must mention that of the first issue; for the inscription, UN REAL, M. C., is forged, being of a different type from the lettering of the original. I have not seen this reprint, but it is spoken of in Mr. Bacon's book.

COSTA RICA.

Issue of 1863. ½, 2, 4 Reales, 1 Peso.



There is not much to chronicle concerning these stamps, except that the genuine ones are very nicely and artistically engraved, and that the forgeries are exceedingly common. Some thirty-five years ago, a forged 2 reales occupied a very honourable place in my collection; so I fancy that one forgery, at any rate, is a very old one. The ½ real and 2 reales are chronicled as existing unperforated. I have never seen the 2 reales, and cannot remember whether the ½ real had passed the post. I mention this because Moens used to offer the 2 and 4 reales, and the 1 peso, unperforated, in the original colours, as *essays;* and, in the absence of any information concerning the paper upon which these essays are printed, I would suggest the possibility of the ½ and 2 reales unperforated being essays also; *or else*, that the whole set was really issued unperforated at first. I must leave this question to be decided by those who know more about the history of these stamps than I do.

Genuine.

Beautifully engraved in *taille-douce*, on thick, yellowish-white wove paper; machine-perforated 12; very cleanly cut. Moens gives the perforation as being 14, but this is a mistake; at any rate, all the copies I possess, or have ever seen, are perforated 12. The groundwork, behind the whole design, is composed of exceedingly fine, parallel, horizontal lines, quite straight. The shafts of the right-hand spears are all dark, without any white on them at all. The spear-head, last but one on the left side, has a double point; indeed, it looks as if there were two heads, one a little behind the other, and slightly to one side of it. The bottoms of the ornamental leaf-border, encircling the shield, project below the bottom of the value-label, showing five ornamental curls below it, of various shapes. There are four spear-heads to the right, and three of them are very much longer and thinner than those on the left, and of a different shape. At the bottom of the shield, there is a trefoil-shaped ornament, the centre peak of which is perfectly distinct, and as large as the other two, though darker. The three-cornered piece of sea, between the mountains and the distant ship, is shaded all over with fine, horizontal lines. The central star is a good way below the bottom ends of the little wreath above it; the stars at each end of the row do not touch the inner outline of the shield; and all the five stars are of exactly the same size and shape. On each side of the trefoil-ornament, at the base of the shield, there is a sort of cup, from which the thick side-leaves issue; each of them is encircled by five microscopic pearls. The word PORTE has the top stroke of the T, and the projecting ends of the E, *very* thin. The outer ends of the two labels, containing CORREOS DE COSTA RICA, are shaded with vertical lines, before the C of CORREOS, and after the A of RICA. There is some little space between the two inner ends or corners of these labels. In the highest value, there is a little, four-leaved flower on each side of the words UN PESO, having a little white dot at each of the four angles, where the petals join one another.

First Forgery.

Of this I have all but the 2 reales. Lithographed, pretty well done, on rather thin, and very soft, yellowish-white wove paper, nicely perforated 12½. I may mention that this is about the best perforation that I have ever seen on a forgery. The shafts of the right-hand spears are all white, along their centres. There is no double point to any of the spear-heads on the left-hand side. There are no ornamental curls, projecting below the bottom of the value-label, at the base of the stamp. There are four spear-heads to the right, but they are of the same shape and size as those on the left. The centre peak of the trefoil, at the base of the shield, is very small, and hardly to be seen. The three-cornered piece of sea, below the distant ship, is very slightly shaded in the broad part, and perfectly white at the small end. The central star comes too close to the ends of the little wreath at the top; the outer ones on each side touch the inner border of the shield; and one of the lower points of the outer star on the right-hand side is much too long. There are no pearls round the cups, on each side of the trefoil, at the base of the shield, their places being supplied by short lines of shading. The word PORTE has the top stroke of the T, and the projecting ends of the E, as thick as the perpendicular strokes of those letters. The outer end of the label, containing COSTA RICA, is shaded like the genuine; there is no shading on the outer end of the label, containing CORREOS DE; and the inner ends or corners of the said labels *almost* touch each other. The bottom label, in the UN PESO value, has a double line round it, which is not found in the genuine; and there are only three white dots round the right-hand flower, and two round the left-hand flower, at the ends of that label.

Second Forgery.

Of this I have a full set. Poorly lithographed, on thin, hard, very white wove paper; badly pin-perf. 12½, or sometimes unperforated. The groundwork, behind the whole design, is composed of horizontal lines, like the genuine; but they are irregular, and wavy, instead of being straight. The right-hand spear-heads are the same size and shape as the left-hand ones. These left-hand ones are so faintly drawn that they are hardly visible; and not one of them has a double point. The bottoms of the leaf-border, encircling the landscape, project below the base of the value-label, almost exactly like the genuine, though there seem to be only three ornamental curls. The pearls on the cup, to the right of the trefoil-shaped ornament, are all jumbled together, and cannot be counted; and there are five pearls on the left-hand cup. The three-cornered piece of sea, between the mountain and the distant vessel, is shaded nearly all over; but there is a white patch at the lower point. The upper point of the central star comes up too close to the ends of the little wreath above it, and almost fits into the space between the said ends. All the stars vary slightly in shape; and the right-hand one is at some little distance from the inner outline of the shield, whilst the left-hand star almost touches the border of the shield, on the left-hand side. The letters TE of PORTE are like the genuine, only not so clearly cut. The outer ends of the labels, containing the words CORREOS DE COSTA RICA, are correctly shaded; but the inner end of the right-hand label is rounded, instead of being cut off square; and the outer end of the same label ends in a curious sort of upward hook, not in the least like the genuine, where the end runs under the leaf-ornament to the right of it. The little wreath at the top touches, with both ends, the oval containing the figure of value, which is not the case in the genuine. The shafts of the right-hand spears are dark, like the genuine. In the highest value, there is no little flower, either before or after the words UN PESO.

Third Forgery.

This appears to be exactly similar to the last, except that the value at the top is written PORTE I PESEDA, and at the bottom UNA PESEDA. Of course it will be understood that there is only the one value; and I think that very possibly this was originally the high value of the set last described; but that the forgers, on finding out the mistake which they had made of UNA PESEDA instead of UN PESO, printed it correctly, and thus made up the set as above.

Fourth Forgery.

Of this I have only the ½ real and 2 reales. Rather well lithographed, on thin, hard, white wove paper; *perçé en scie*, or saw-perforated 13. This is a very unusual sort of perforation for forged stamps; and of course I need hardly say that no genuine Costa Rica stamp was ever so perforated. There are only three spears on the right-hand side, and no double-pointed one on the left. There are too many curls projecting under the base of the label at the bottom of the stamp; they seem to be all run together, and twelve projections can be counted. There are lines of shading, instead of pearls, round the cups from which the ornamental leaves issue, at the bottom of the shield. Nearly the whole of the triangular piece of sea, between the distant vessel and the mountain, is white. The central star does not come under the middle of the little wreath, as it does in the genuine, but is too much to the right. The right-hand star is badly shaped. The labels containing the words CORREOS DE COSTA RICA, are not shaded at the outer ends; they are a good distance apart, and the right-hand label ends in a very large, upward hook. The easiest test for this forgery is in its having only three spears, instead of four, on the right-hand side; and the saw-perforation will also condemn it.

POSTMARKS.

Genuine.—61; also a *very* tiny edition of 42, without numerals; also lettering in a frame, something like 74, but with the corners cut off; also what seems to be part of a large, double oval; also something similar to 58; also a pen-stroke.

Forged.—84 (the most usual); 62; also something like 49, but with lettering in the middle; also a *small*, pointed oval (not illustrated), with thin capital letters in it. 99 per cent. of the forgeries have 84.

The one great failing in all these forgeries is their want of clearness. In the genuine, every line comes out clearly and sharply cut; but the lettering of the counterfeits is ragged, and the design "cottony." Nevertheless, these frauds are extremely common, and to be found in the collection of every youthful amateur.

BOGUS OFFICIAL STAMPS.

The surcharge, OFICIAL, found on some of the genuine stamps, is bogus.

BOGUS STAMP.

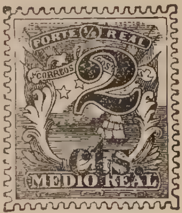
1 Real, yellowish-brown.

If printed in the proper colour, this would be an extremely dangerous forgery. Very finely engraved, in *taille-douce*, on medium, hard, white wove paper, perforated 13, not very well. The inner corners of the labels touch, between DE and COSTA. The left-hand star *almost* touches the curl of the leaf to left of it; and the second and third stars from the left very nearly touch each other; while the two right-hand stars are too far from the rest, and from each other. In the *fleur-de-lys* ornament, above the R of REAL, the top point is *very* much smaller than the side ones. There are only three pearls to be seen on each of the little cups, out of which the side-leaves issue. The top stroke of the T of PORTE is broader than in the genuine, but not very much. I trust these tests will be sufficient; but the stamp has been copied remarkably well.

Issue of 1881. 1 Cto., 2 Cts.; surcharged in red, on the ½ Real, blue.

Genuine.

The numeral, in each case, is surrounded by a line, as in the annexed illustration, in the same colour, nearly half a millimetre from it. The 1, in its tallest part, is very nearly 9½ millimetres high, and the 2 is 8½ millimetres high. From the beginning of the C of CTO., to the centre of the stop, there is a distance of 10 millimetres; and from the beginning of the C of CTS., to the centre of the stop, there is a distance of 9 millimetres.



Forged and Bogus.

There are several other values besides the genuine. They are, of course, surcharged *on genuine* stamps.

1 cto., 2 cts., 5 cts.; surcharged, in red, on the ½ real, blue.
10 cts., surcharged, in black, on the 2 reales, vermilion.
20 cts., surcharged, in red, on the 4 reales, green.

The figures of value are small, with no line round them. They are all 3 millimetres high; not one-third of the height of the genuine! From the beginning of the C of CTO., or CTS., to the centre of the stop, there is a distance of 10½ millimetres.

The above tests ought to be amply sufficient for the detection of these forged surcharges.

POSTMARKS.

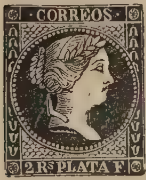
I have never seen postmarked copies of either the genuine or forged.

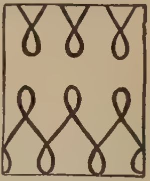
CUBA.

Most of the various issues of this country have been forged, and several of them are rather well done; especially the issues for 1867 and 1873. The watermarks on the first two issues were more than the counterfeiters could manage; but the 2 reales of the first set has been copied by them, though, of course, *sans* watermark. I have not seen any forgeries of the lower values of this issue.

Issue of 1855. 2 Reales, crimson.

Genuine.





Engraved in *épargne*, on greenish-blue wove paper; watermarked very distinctly with loops at the top and bottom. The circle round the queen's head contains *seventy-three* pearls; and this will have to be particularly noted, as being the chief test of the genuine. The pearls are all the same size, and the same distance apart. The netted, or fish-scale groundwork comes close up to the white circle, all round the top half of the stamp; but there is a gap between the network and the circle in the bottom half of the stamp, from the left-hand side to about level with the sharp peak at the base of the bust. The C of CORREOS has the same sort of end, both at top and bottom of the letter; and it is as far from the left-hand end of the top label as the S at the end of the word is from the right-hand end of the label. The head of the figure 2, at the bottom of the stamp, is not simply bent over into a plain hook, but is curled inwards into a spiral. The said figure is at a good distance from the border of the label, and the stop after it does not anything like touch it. The little S of R^{s} is perfectly upright. The stop after the F is on the same level with the stop under the S of R^{s}; and both are higher than the stop after the 2. The side-borders of the stamp are composed of little florets (almost in the shape of horse-shoes) and of little dots, placed alternately; and the topmost dot in the left-hand side of the frame is exactly above the centre of the little floret below it.

First Forgery.

Except for the lack of watermark, this forgery is exceedingly deceptive. Lithographed, on soft, bluish-green wove paper, smoother than the genuine; no watermark. The circle round the queen's head contains *seventy-eight* pearls; and those above the chignon and the top of the head are smaller than the rest, and farther apart. The netted groundwork comes tolerably close to the white circle all the way round; and there is no distinct gap between the network and the circle, in the bottom half. The head of the C of CORREOS is larger and more distinct than the tail; and it is nearer to the left-hand end of the border than the S of the same word is to the right-hand border, though the difference is not very great. The head of the figure 2 is a plain hook, not curled in upon itself. The 2 is as close to the left-hand end of the label containing it as it can be without absolutely touching it; the stop after the 2 *almost* touches the tail of the 2. The S of R^{s} slants over very distinctly to the right. The stop after the F is on the same level as the stop after the 2, and a good deal lower than the stop after the S of R^{s}. The dot above the highest floret or horse-shoe, in the left-hand side of the frame, is not exactly above the centre of the floret, but far too much to the right of the centre.

Second Forgery.

Very poorly lithographed, on greenish-blue wove paper, rather thick and hard, but not of such a decided tint as that of the first forgery. The impression is particularly greasy-looking, and the face of the paper very shiny. There are seventy-three pearls round the central circle, as in the genuine; but they are of various shapes and sizes, some being very small. The white circle round the pearls is broken in so many places that it looks (particularly on the left side) as though intended for a dotted line, instead of a continuous one. The network has gaps in it at the top, as well as at the bottom. There is no stop after the 2, and the said 2 is at a good distance from the left-hand end of the containing-label. The circular floret or ornament in the left lower corner is almost invisible, so that, at first sight, the little square containing it appears to be solid. The topmost dot on the left side is directly above the first horse-shoe-shaped floret, as in the genuine; but the floret itself is malformed, and seems to be twisted to the right. According to the description just given, this forgery has more points of resemblance with the genuine than the first forgery has; but, as a matter of fact, the execution is so very poor, that, despite the points of resemblance, this counterfeit is not likely to deceive.

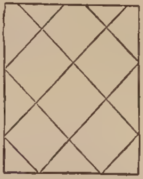
POSTMARKS.

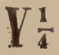
Genuine.—These stamps were used in the Philippine Islands, as well as in Cuba, Porto Rico, etc.; and the postmark on those from the former place is 77. Those used in Cuba seem to have been usually cancelled with a large postmark of small, diamond-shaped dots.

Forged.—The forgeries bear 98, also 5, without numerals.

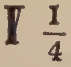
INTERIOR STAMPS.

The 2 reales, 1855, watermark of loops, above described, the 2 reales, 1856, watermark of lattice-work, as here illustrated, and the 2 reales, 1857, no watermark, are all found with a black surcharge of Y¼ (Ynterior, un cuartillo) for use in the interior. Gibbons chronicles four varieties of surcharge, as here shown, but I have only been able to procure Types 1, 3, and 4. The following table gives the measurements of the three types in my possession.

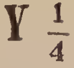




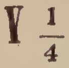
1



2



3



4

Genuine.

Measurements of the Y:—

	Type 1. mm.	Type 3. mm.	Type 4. mm.
Width of cross-bar of left arm	2	1½	1¼
Width of cross-bar of right arm	1	1	¾
Width of left arm	1	¾	¾
Width near base of letter	1⅕	¾	¾
Width of cross-bar at base of letter	2	1¾	1½
Width of top of letter	3½	3	3
Height of letter	5	4¾	5¼

The measurements of the fraction are :—

	Type 1.	Type 3.	Type 4.
	mm.	mm.	mm.
Total height	5½	6¾	7
Height of 1	2	2	2¼
Length of fraction-line	2	3⅓	3⅓
Height of 4	1¾	2	2
Cross-bar of 4	1⅕	1½	1¾

In Type 1, the fraction-line is a small "1," laid on its side. I have a block of four, and three of them have a 1 for a fraction-line, while the fourth has the serifs almost entirely removed. In the other types, the fraction-line is evidently a piece of lead rule.

FORGED SURCHARGES, ON GENUINE STAMPS.

Measurements of the Y :—

	1st Forgery.	2nd Forgery.	3rd Forgery.
	mm.	mm.	mm.
Width of cross-bar of left arm	2	2⅕	2¼
Width of cross-bar of right arm	1¾	1½	1½
Width of left arm	1	1	1 (nearly)
Width near base of letter	1	1	1 (full)
Width of cross-bar at foot of letter	2½	2	2 ,,
Width of top of letter	4⅓	4	4¼ ,,
Height of letter	5⅓	5⅓	5⅓

The measurements of the fraction are :—

	1st Forgery.	2nd Forgery.	3rd Forgery.
	mm.	mm.	mm.
Total height	5½	5½	5½
Height of 1	2	2	2 (nearly)
Length of fraction-line	2¼	2⅓	2
Height of 4	2⅕	2⅕	2
Cross-bar of 4	1¾	1¾	1½

In the first forgery, the Y is upright, and the fraction-line is more or less like a Roman I, lying horizontally. In the second forgery, the same, though there is a variety with thinner fraction-line. In the third forgery, the Y is an italic or sloping letter, and the fraction-line is quite different, being a thin "bracket," face downwards (⌐).

POSTMARKS.

Genuine.—As before.

First Forgery.—Uncancelled, or pen-marked.

Second Forgery.—Ditto.

Third Forgery.—Uncancelled, or with what appears to be a small portion of 62.

Issue of 1857. ½, 1, 2 Reales.

The forgeries of this set are particularly good, and very likely to deceive, especially as the genuine bear no watermark. There is considerable variety in the paper and execution of the originals of this issue; the early ones are on a very rough paper, which would hardly take the ink; and the later ones are on a thicker paper, but very smooth and shiny, and the impression is clear. I have noticed that the early ones cannot be distinguished, by their faces, from the stamps of the second issue, which bear a watermark of crossed, oblique lines, or "lozenges," as they are usually called. The forgeries are very like the later ones in general appearance.

Genuine.

Printed, on white wove paper, varying as above described; no watermark. The design is exactly the same as that of the first issue, including the seventy-three pearls round the central circle, the gap between the lower part of the circle, and the netted background, etc.; so that the description of the first issue will serve for this one. In the ½ real, the slanting line, dividing the fraction, is very much sloped, and points upwards towards the very centre of the queen's head, and the dot under the little L is high up. In the 1 real, the stop after the 1 is no larger than that after the F; and the F itself is at the same distance from the right-hand end of the label containing it as the 1 is from the left-hand end of the label. The 2 reales is exactly the same as the genuine one, already described, of the 1855 issue.

Forged.

Lithographed, on smooth, white wove paper; no watermark. The design is exactly the same as that of the forged 2 reales of the 1855 issue, described above; having the seventy-eight pearls, no particular gap between the lower half of the central circle and the netted background under it, etc. In the ½ real, the slanting line, dividing the fraction, is not much sloped, and only points upwards towards the chignon, at the back of the queen's head. The dot under the little L, in this value, is low down, level with the bottom of the R, immediately preceding it. In the 1 real, the stop after the 1 is very much larger than the one under the L, or the one after the F; and the F itself is closer to the right-hand end of the label than the 1 is to the left-hand end of it. The 2 reales is exactly the same as the forged 2 reales of the 1855 issue, already described; except, of course, that both genuine and forged 2 reales of this issue are printed in pink on white, instead of crimson on bluish-green.

POSTMARKS.

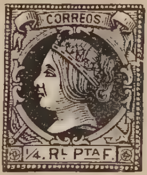
Genuine.—All my obliterated genuine specimens bear a heavy oval blotch; design totally undecipherable.

Forged.—The forgeries are cancelled with 80, and 98.

The stamps found cancelled with a thick black bar are remainders, sold to dealers and amateurs by the Government, when the issues became obsolete.

Issue of 1862. ¼ Real, black.

I do not think this stamp need detain us long, as the forgery is very poorly executed, and not at all likely to deceive. The type is the same as that of the 1860 issue of Spain,* except, of course, in the monetary denomination; so that the latter, which are common enough, can be used for comparison with any suspected copy.



Genuine.

Engraved in *épargne*, in black, on thinnish, tinted wove paper; no watermark. There are forty-three small, regular pearls down the right-hand border of the stamp, forty-four down the left-hand side, thirty-six across the top, and thirty-six across the bottom, counting the corner ones in, in all four cases. Each of these little pearls has a very small curved line, or dot, in its centre. The ends of the scroll containing CORREOS do not touch either the border of the stamp or the central circle. There is a very distinct line down the shank of the anchor, in the right-hand lower corner of the stamp, and a similar line down the stem of the caduceus, or winged rod, in the left-hand lower corner. There are at least sixty-five horizontal lines of shading in the background, outside the central circle; but they are very difficult to count, being so close together. The ornamental border to this central circle has within it a dotted line and an unbroken line, running all round; but the dotted line is the outside one in the upper and lower quarters on the left-hand side, and the unbroken line is the outside one in the upper and lower quarters on the right-hand side. The groundwork behind the queen's head is perfectly solid, and not blotched.

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* The Philatelic Society's Catalogue states that this stamp is the type of the 1864 issue of Spain. This is, of course, a mistake.

Forged.

Badly lithographed, in *blue*, on pink wove paper, rather hard; also in black, on thick, hard, bright yellow wove paper. There are only twenty-nine pearls on the right-hand side of the stamp, twenty-seven down the left-hand side, twenty-seven at the top, and thirty-one at the bottom, of different sizes; some of them being oval instead of round, and having, in many cases, the little line of shading straight instead of curved. The outer, left-hand end of the scroll containing the word CORREOS *almost* touches the border of the stamp, and the inner, right-hand end touches the outline of the central circle. The shanks of the anchor and caduceus are plain, without any line down their centres. The lines of shading in the background, outside the central circle, are very coarse, far apart, and only fifty-three in number; they are easier to count than the genuine. The ornamental border to this central circle has two lines all round it, as in the genuine; but the dotted one is the outside one, and the unbroken line is the inside one all the way round. The groundwork behind the queen's head is very blotchy, and hardly appears to be solid. I think the illustration is a better imitation of the genuine than this forgery which I have been describing; so it will be seen that the latter need not be classed with the dangerous forgeries.

POSTMARKS.

Genuine.—I have never seen a cancelled specimen.

Forged.—22; also a large circle, containing CORREOS and some unreadable letters and numerals.

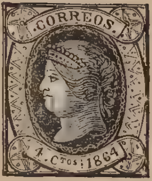
BOGUS STAMPS.

(Same type as the ¼ Real of 1862.)

½ Real, green on salmon; 1 Real, blue on bright salmon; 2 Reales, red on magenta.

The forgers were apparently desirous of filling up an evident blank, and have provided us with the above set of bogus stamps, uniform with the forged ¼ real last described. As no such stamps were ever issued, I need say no more about the bogus ones, beyond remarking that they are cancelled, sometimes with one, and sometimes with the other, of the two postmarks of the forged ¼ real.

Issue of 1864. ¼, ½, 1, 2 Reales.



These stamps are exactly the same type as the accompanying illustration, except that they bear the value expressed in *reales*, and are not dated. The forgeries are exceedingly well done, though there is, fortunately, one little matter in which they fail, which, once known, renders them very easy of detection, otherwise they would be decidedly dangerous.

Genuine.

Engraved in *épargne*, on moderately thick wove paper, usually tinted; no watermark. The ornaments in the scroll down each side of the stamp consist of zig-zag lines, with a little pearl on a stalk between every two of the zig-zags; these pearls point, alternately, to the outside and the inside of the stamp. The thing to be remembered is, that *none* of these pearls touch the outlines of the containing-scroll anywhere. The zig-zags are acutely pointed, and *just* touch the outlines of the scroll. In each corner of the scroll there is a star, with four of the little stalked pearls radiating from each star; and none of these pearls touch the circular outline outside them. The upper ray of the star in the left-hand top corner points directly upwards. The stop before CORREOS is nearer to the end of the label than to the C, and the stop after that word is slightly nearer to the S than to the end of the label. The pearls and jewels on the coronet are very distinct, and the chain-pattern round the head is very regular, and quite plain. The fine, inner line of the lower scroll, below the words and figures of value, runs the whole way, from end to end of the scroll.

First Forgery.

Lithographed, much better than usual, on wove paper, of various qualities; thin white, thin tinted, thick tinted, and very thick salmon-coloured. *All* the little stalked pearls which point inwards touch the inner boundary-line of the scroll containing them; and most of those which point outwards touch the boundary-line, but not all of them. Several of the zig-zags are rather blunt, though many of them are like the genuine. One, at least, of the four pearls, radiating from each of the stars in the corners, touches the circular border round it. The upper ray of the star in the left top corner slants slightly to the right, instead of pointing directly upwards. The stop before CORREOS is nearer to the C than to the end of the label; and the stop after that word is a good deal nearer to the S than to the end of the label. The pearls and jewels on the coronet are not very clear; and, in most copies, the chain-pattern round the head is blotchy. The fine, inner line, below the words and figures of value, is broken and irregular in the 2 reales; and, in the lower values, the said line is altogether absent, except a very small portion, just at the left-hand end of the label. I must call particular attention to the ¼ real of this set, as being much above the average, and likely to deceive.

Second Forgery.

Lithographed, on rather stout, very white, and also on salmon-coloured porous and fine-grained wove paper. It is not nearly so good a forgery as the one just dissected, and I do not remember seeing it before 1890. Most of the little stalked pearls touch either the outer or inner boundary-line of the containing-scroll; and most of the stalks to the pearls are drawn crookedly, and join the *side* of their respective zig-zags, instead of running into the very point. Nearly all the zig-zags are very blunt, and look as though their points had been cut off by the boundary-line. The stop after CORREOS almost touches the end line of the containing-label. The lower lettering is badly drawn, uneven and ragged. The little chain-pattern round the central oval is so badly done in this counterfeit, that it looks like a ragged, uneven, irregular white line, with little dark dots along it. This is an easy test. Other tests may be found by comparing the above with the description of the genuine; but those which I have given will probably prove sufficient for the detection of this forgery.

POSTMARKS.

Genuine.—Generally 77, as in the earlier ones described above.

Forged.—The first forgery has the gridiron, 22, like the forged ¼ real of 1862. The second forgery is cancelled with four concentric circles, with a blotch in the middle.

Issue of 1866. Provisional. ¼ Real, black on buff. Surcharged "66."

Genuine.

This is the ¼ real of 1864, with the date "66" printed across the face of the stamp, in large figures. The tests are exactly the same as for the genuine stamps of the 1864 issue.

66

Forged.

Lithographed, on stout, buff wove paper, rather hard. This is the same type as the second forgery of 1864, with the surcharge "66" added. The tests, therefore, are exactly the same as those for the second forgery of 1864.

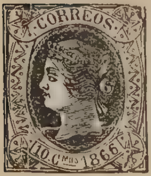
POSTMARKS.

Genuine.—I fancy the genuine stamp is scarce, used; at any rate, I have never come across a cancelled copy.

Forged.—The forgery now before me is postmarked with a scarlet blotch, which looks like part of an oval; but it is struck just in one corner of the stamp, so that I am not able to say what it really is.

I think this forgery was made somewhere about 1885.

Issue of 1866. 5, 10, 20, 40 Centimos.



These stamps are exactly like those of the issue of 1864, except that they are dated 1866, and have the value expressed in centimos instead of reales, as in the annexed illustration. Juvenile collectors invariably place this set among the stamps of Spain.

Genuine.

Engraved in *épargne*, on very thin, white wove paper. The type, except for the alteration of the monetary denomination, and the addition of the date, is exactly the same as that of the issue of 1864; and all the tests are the same as for the genuine stamps of that issue. All my copies are printed on much thinner paper than that of 1864.

First Forgery.

Badly lithographed, on thinnish, white wove paper. These counterfeits are exactly like the first forgery of 1864, except for the alteration in the value, and the addition of the date. All the tests for the said forgery will hold good for the set under consideration; and, in addition, I may mention that this set is not nearly so well printed, and is thus not so likely to deceive. However, a carefully-printed copy would have a very good appearance; but the stamps which I have seen of this set have always been more or less smudged.

Second Forgery.

Exactly the same as the second forgery of 1864, but with date, and altered value. Some copies are perforated 12. The genuine stamps are not perforated.

POSTMARKS.

Genuine.—All my used genuine stamps bear some very faint and totally undecipherable blotches.

First Forgery.—62.

Second Forgery.—This is cancelled with four concentric circles, with a blotch in the middle; also with 54, with blank centre.

Issue of 1867. 5, 10, 20, 40 Centimos.

Genuine.

Exactly the same as the 1866 issue, but with altered date, and perforated 14.

First Forgery.

Exactly the same as the first forgery of 1866, but with altered date, and perforated 13 (the forgers' usual gauge), fairly well.

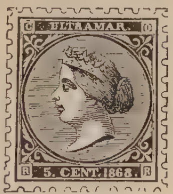
Second Forgery.

I have not seen this, but it is sure to exist; and the tests will be the same as those for the second forgery of 1866, with altered date.

Issue of 1868. 5, 10, 20, 40 Centimos.

Genuine.

Engraved in *épargne*, on rather thin, soft, white wove paper, perforated 14. The queen has a blunt, turn-up nose. The top line of the eye-brow does not run into the hair. There are three clear lines of shading in the central circle, below the lowest point of the neck. This central circle is surrounded by two dark lines, the inner one exceedingly thin, and the outer one quite ten times as thick. There is a distinct stop after 1868. The letters in the corners are, respectively, C, O, R, R. They are all of equal size, and perfectly distinct. The floreated ornaments in the spandrels are all exactly alike. The jewels on the base of the coronet are in the following order: diamond, pearl, diamond, pearl, diamond.



Forged.

Lithographed, on very white wove paper, rather stout, and perforated 13, in oval holes. The queen's nose is very sharp, hooked, and does not turn up. The top line of the eye-brow joins the front outline of the hair. There are five clear lines of shading in the central circle, below the lowest part of the base of the neck. The inner one of the two lines surrounding the central circle is much too thick, being more than half as thick as the outer line. There is no stop after 1868. The letters in the top corners are much smaller than those in the lower corners. The R in the left lower corner looks like an H, and the R in the right lower corner is evidently a K. Some of the fine lines of the floreated spandrels are wanting, in one or more of the corners. The jewels on the band at the base of the coronet are blotchy, and they are, respectively, diamond, pearl, diamond, pearl, diamond, pearl. The colours of this set are far brighter than those of the genuine, which are decidedly dingy.

POSTMARKS.

Genuine.—77 ; also two large concentric ovals, with an undecipherable pattern in the centre.

Forged.—22 ; also 6, with blank centre.

Issue of 1869. 5, 10, 20, 40 Centimos.

Genuine.

Engraved in *épargne*, on rather thin, soft, white wove paper, perforated 14. The design is almost exactly the same as that of the 1868 issue, and the tests are the same.

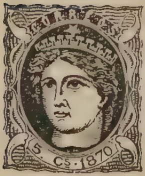
Forged.

Exactly the same as the forgeries of the 1868 issue; tests the same. I do not think that either of these two sets of counterfeits is likely to deceive. They are, I fancy, only a few years old.

POSTMARKS.

Genuine and forged postmarks are the same as for the 1868 issue.

Issue of 1870. 5, 10, 20, 40 Centimos.



The forgeries of this set are not equal to some of those described above; for, though the design is tolerably well copied, the appearance of these counterfeits is poor, and they all have a sort of washed-out look, very different from the originals.

Genuine.

Engraved in *épargne*, on thin, soft, white wove paper; perforated 14. The bottom of the chin of the figure is darkly shaded, and there are horizontal lines of shading down both sides of the neck, leaving a white space down the centre of the neck. Just below the bottom of the neck, in the solid groundwork, are the two letters E. J., in very small, white capitals, but plainly visible. The crown is very distinct, and four coloured dots can be seen along the top of each of the turrets on the crown. The right side of the face (*i.e.*, on the *left* side of the stamp) is shaded, from the side of the forehead down to the bottom of the chin, with short, but distinct, horizontal lines. The outer border of the stamp is *very* wavy all round; and eight waves can be seen on each side, and seven at the top and the bottom. The outline of the label containing the value and date is perfect all round. The down-stroke of the 7 in 1870 is thinnest at the top, and gets gradually thicker to the bottom; and the 0 of 1870 is not *quite* round, though this would hardly be noticed; unless expressly looked for.

Forged.

Lithographed, on very thin, white wove paper; pin-perf. $12\frac{1}{2}$, very badly. There is only the merest trace of shading on the bottom of the chin, and the neck is only shaded down the left-hand side, above 1870, all the rest of the neck being white. The letters E. J. (the initials of the engraver, Emilio Julia) are not visible in these forgeries. The crown is very indistinct, even in the most heavily-printed copies; and the tops of the turrets, when visible at all, seem to have only a little blotch on them, instead of the four dots of the genuine. There is a little shading down the right side of the face, but it is indistinct and not regular, and the lines are omitted here and there. The outer border of the stamp is *very* slightly waved, though there seem to be the same number of waves as in the genuine. The outline of the label containing the value and date is always broken somewhere, and is very faint and undecided. In the date, the down-stroke of the 7 is the same thickness all the way, and the 0 is perfectly round. There is a peculiar white, flat look about the face in these forgeries which condemns them at once; and yet the design has been carefully copied.

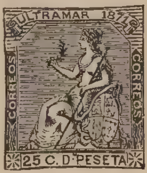
POSTMARKS.

Genuine.—The genuine stamps of this issue are usually cancelled with 29. One of my own copies bears, in the outer circle, "DINAS DE CUBA," and in the centre, "NOV. 70."

Forged.—The forgeries bear 1, 54 (with blank centre), 62, 100.

Issue of 1871. 12, 25, 50 c., 1 Peseta.

The forgeries of this set are tolerably faithful copies of the genuine, but they are hardly what I should call dangerous. It will be observed that there is some alteration in the values of this set. The coinage was, first of all, reckoned in *reales plata fuerte; i.e.*, sterling, instead of the island currency; then, from 1866, it was in *centimos de escudo;* and now there is another change to *centimos de peseta*, which is a pretty close approximation to the coinage of France, Belgium, Italy, and Switzerland.



Genuine.

Engraved in *épargne*, on thick, white wove paper; perforated 14. The rampant lion on the shield has four legs, and his tongue is not visible. The hair of the lady, and the wreath round her head, are very plainly drawn, as are also the hand and fingers holding the branch. The right foot is sharply pointed, and the point touches the inner boundary-line of the frame. The wand borne in the left hand is formed by two parallel, coloured lines. The cross-bar of each A of the lettering, in all the values, is a good deal lower down than is usually the case in ordinary capital letters. I think the easiest test for the genuine stamps is, that the stop after the D. of C. D. PESETA, in the three lower values, is placed level with the centre of the D, as in our illustration, instead of being level with the bottom of the letter, and in the 1 peseta, there is no stop at all, except after the figure 1.

Forged.

Lithographed, on thin, poor paper; pin-perf. 13. The rampant lion on the shield hangs his tongue out, and he has been deprived of one of his legs. The hair of the lady, and the wreath round her head, are blotched and indistinct, whilst the hand holding the branch is a mere smudge, and the fingers cannot be counted. The right foot is blunt, not to say stumpy, and it does not touch the inner boundary-line of the frame. The wand in the left hand is, in most copies, merely one thick line instead of two thin ones. The cross-bar of each A in the lettering of all the values is level with the centre of the letter, as in an ordinary capital A. The stop after the D of C. D. PESETA, in each of the three lower values, is level with the bottom of the letter, instead of being in the middle of the line; and, in the 1 peseta value, there is a sort of faint hyphen before the 1, a very small stop after the 1, and a faint hyphen and a stop after the end of the word PESETA.

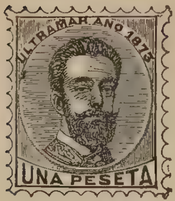
POSTMARKS.

Genuine.—These are very various. In my own collection I have one stamp with thick, parallel bars, another with the double circle described with the last set, another with 77, another with blotches, and another with a very peculiar obliteration of diamond-shaped dots, arranged in an oval form, in groups of four, each group forming a larger diamond.

Forged.—The forgeries seem to be always obliterated with 54, with blank centre.

Issue of 1873. 12½, 25, 50 c., 1 Peseta.

The forgeries of these stamps are remarkably well done, and I am continually finding them in the collections of our youthful friends, who have such sublime faith in anything that the swindlers choose to sell them as genuine. In the originals, the engraver has shaded the king's nose in such a peculiar way that Mr. George Cruikshank might very well have taken it to adorn one of the figures in his "Bottle" picture; for it certainly appears as though it had been coloured by something stronger than tea!



Genuine.

Engraved in *épargne*, on very thin, white wove paper; perforated 14. The king's right shoulder (*i.e.*, to the left of the stamp) forms a continuation of the shape of the oval of horizontal lines of the background. The end of the moustache which projects upon the shading of the background has two very distinct points, instead of one. The top of the white collar, towards the back of the neck, is formed by two lines. The braiding on the collar of the uniform is worked into what seem to be the letters W.C., after the fashion of a monogram. At the bottom of the central oval, about where a cravat would come, there are the words "E. JULIA," in very small white letters, almost requiring a microscope to read them. This, as I said before, is the name of the engraver of the stamps. Between the central oval and the line encircling it, there is a white space, which is of equal width all round; and the line itself, encircling the oval, is single under the words ULTRAMAR, AÑO 1873, but all the rest of it is formed by short horizontal lines, placed close together. This is very distinct towards the lower part of the oval, where the line gets gradually thicker. None of the letters at the top of the stamp touch the outline of the oval below them. The final R of ULTRAMAR is not cut off at the top by the outline of the frame, but is simply dwarfed, or reduced in size, so as to make it fit into the small space provided for it. The outline of the king's neck, from the ear to the collar, is not formed by one single vertical line, but by a number of very fine, parallel, and slightly oblique lines. This requires a close inspection.

Forged.

Lithographed, on thinnish, white wove paper; unperforated, or pin-perf. 13. The king's right shoulder, on the left-hand side of the stamp, projects considerably into the white space between the shading and the line round it, so as to cause an interruption in the shape of the central oval. The left-hand end of the moustache, which stands out from the shaded background, appears to have only one point, and is indistinct. The top edge of the white collar, towards the back of the neck, is formed by a single line only. The central design of the braiding on the collar of the uniform seems to be a sort of figure 3, when it can be made out at all, but it is usually smudged. There are a few white marks at the bottom of the central oval, but "E. JULIA" does not appear. The white space, between the central oval and the line round it, is very much wider on each side than it is at the top and bottom. This is very well marked, and forms an easy test. The line surrounding this central oval is solid all the way round. The T and the final AR of the word ULTRAMAR touch the outline of the oval below them. The final R of this word appears to be a full-sized letter, but with the top cut off by the outline of the frame. The outline of the king's neck, from the ear to the collar, is formed by a single vertical line. The *tilde*, or accent, over the N of AÑO is, in the genuine stamps, shaped like a very obtuse-angled triangle, but, in these counterfeits, it is represented by a straight horizontal line.

POSTMARKS.

Genuine.—The genuine stamps have either 29, or a large oval, formed of eight very thick parallel bars.

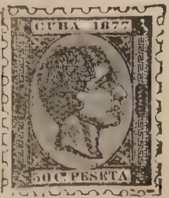
Forged.—The forgeries are ornamented by 62.

Issue of 1876. 12½, 25, 50 c., 1 Peseta.

There may possibly be a full set of the forgeries of this issue; but I have only seen the 25 c., and that in a wrong colour. The originals are like the illustration, only dated 1876.

Genuine.

Engraved in *épargne*, on rather thin, hard wove paper, perforated 14. The label at the bottom of the stamp, containing the value, is cut off perfectly square at each end. There is the word CORREOS, in very small white letters, in a little label on each side of the stamp. The hair makes a very slight peak at the back of the head, level with about the centre of the forehead. The engraver's signature is visible, in white letters, on the broad, dark part, towards the back of the base of the neck. This signature appears to be "JIG," but it is so exceedingly small that I have not been able to decipher it with certainty. The triangular white outlines of the spandrels containing the *fleurs-de-lys* are not broken in any part. The lions and castles in the four corners of the stamp are quite distinct.



Forged.

The only counterfeit which I have seen at present is the 25 centimos, in black, on green; but if it were in the proper colour, on proper paper, it would certainly be a dangerous forgery, as the design has been very faithfully copied.

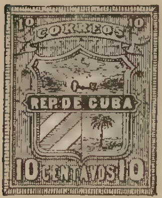
Typographed, in black, on thick, dark green *laid* paper, unperforated. The label containing the value is cut off square on the left-hand side, but somewhat obliquely on the right-hand side, sloping from left to right. There are some marks or letters in the little labels on each side of the frame, but they cannot be deciphered. The back of the head is rounded evenly, without any peak of hair projecting from it. There is no engraver's signature at the base of the neck. The white outline of each of the triangular spandrels is broken in one or more places. The lions and castles in the corners are very indistinct, and much smudged. When the forgers have corrected their little mistakes, I think our youthful friends will have to look out. It will be noticed that this forgery is typographed, so it may possibly be an impression from some electrotype *cliché*, used for fraudulent purposes, though it is very much more like the genuine than the illustration here given.

POSTMARKS.

Genuine.—Some of my used copies bear 77, and some have an obliteration formed by two large concentric circles, the outer one very thick, and containing letters and figures.

Forged.—The forgeries are uncancelled.

ESSAY.

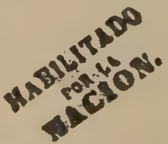


The accompanying illustration represents a stamp very beautifully engraved in *taille-douce*, evidently the work of the American Bank Note Company. Whether it was an essay for the insurgents, or a stamp ordered by them, or merely an essay on the credulity of collectors, I do not know; but the engraving would seem to prove that it is not a mere forgery; and the inscription, "REP. DE CUBA," apparently shows that the Government had no hand in it. The ordinary essays for this island are well known.

"HABILITADOS."

The stamps of the 1868 and 1869 issues may be found with the surcharge here given. I should like to describe them, but do not possess any sufficiently well-authenticated specimens. There is, however, one forgery that can be easily detected. The second line of the inscription reads PO LA, instead of POR LA, and the letters of NACION are thin, and very widely spaced.

Another counterfeit has HABILITADO in thin, sans-serif letters, instead of the fat Roman letters of the genuine. In all cases, the forged surcharge is placed on genuine stamps.

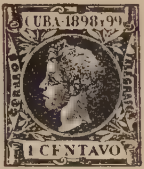


CUBA (CONTINUED).

Issue of 1898. 6 Centavos, blue.

I have quite lately (1905) come across a forgery of this stamp, but, unfortunately, it is so heavily postmarked, that I can only give a few tests.

Genuine.



Engraved in *épargne*, in a rich ultramarine, on thick, very white wove paper, perf. 14. There is a well-defined, hooked curl on the front of the King's forehead, the sharp end of it pointing towards the ear. The neck is shaded all over, except a tiny strip of white just on the front of the throat, where the "Adam's apple" is supposed to be. The Y, in 1898 Y 99, is tall enough to reach up above the centre of the 8. The leaf, below the B of CUBA, is dark. There is a little gap cut in the upper edge of the bottom label, just above the hyphen between 6 and CENTAVOS, to allow the point of a leaf to come down; and there is a shallower gap above the C of that word, but the other leaf does not really go into this gap. There is a sort of white comma under the E, the head of it is nicely rounded, and not at all flattened.

Forged.

Lithographed, in pale, very milky blue, on medium, rather spongy, yellowish-white wove paper, of a very fibrous nature, badly and irregularly perforated, about 11. The curl on the front of the forehead is a white patch, of no particular shape, and it lacks the sharp, oblique hook of the genuine. The neck is only partly shaded, all the front being white. The Y in 1898 Y 99 is very short, and does not reach up to the height of the middle of the 8. The leaf below the B of CUBA is white, just like the one below the A. There are no gaps in the top outline of the bottom label, and the leaves above the hyphen and the C of CENTAVOS do not touch the outline. The white comma under the E of CENTAVOS is badly shaped, with its head crushed down, or flattened. I can give no more tests, owing to the heavy cancellation of my solitary counterfeit.

POSTMARKS.

Genuine.—Usually 1, large; but I have also seen an oblong cancellation, like 71.

Forged.—1.

CYPRUS.

As far as I know, the forgers have not attempted to imitate any of the later stamps, specially engraved for the island, but have confined themselves to the easier task of counterfeiting the surcharge on the English stamps.

Genuine.

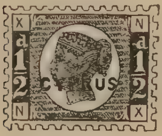
The following is the complete set:

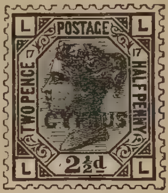
½d., rose, script watermark, "*halfpenny*," plates 12, 15, 19.

1d., red, letters in all corners, Crown watermark, plates 174, 181, 184, 193, 196, 201, 205, 208, 215, 216, 217, 218, 220.

2½d., pink, Orb watermark, plates 14, 15.
4d., pale green, Garter watermark, plate 16.
6d., grey, Rose-spray watermark, plate 16.
1s., green, Rose-spray watermark, plate 13.
1d., brown, newsband.
30 paras, surcharged on the 1d., red, plates 201, 216, 217, 220.

½d., provisional, surcharged in three widths of type, on the 1d., red. Surcharge 16 to 16½ mm., plates 201, 216, 218. Surcharge 18 mm., plates 174, 181, 201, 205, 208, 215, 216, 217, 218, 220. Surcharge 13 mm., plates 201, 205, 215, 217, 218.





The CYPRUS surcharge is in block letters, 16½ millimetres from the outside of the C to the outside of the S, and a shade over 2½ millimetres in height. The open ends of the C are cut off perfectly horizontally; and the said C is no thicker than the other letters.

First Forgery.

The CYPRUS surcharge is exactly the same height and width as the genuine; which makes this an exceedingly dangerous forgery. The C seems decidedly thicker than the rest of the letters, and its open ends are cut off slantingly, or sometimes rounded. I am sorry there are no better tests. Certainly the Y gives one the impression of being higher than the P, but this is more in appearance than in reality.

Second Forgery.

This surcharge is much too small, being only 13 millimetres in length, and the letters 2 millimetres high.

Third Forgery.

This surcharge is just as much too large; being 20 millimetres in length, and the letters 4 millimetres high, though the Y is decidedly taller than this.

It will, of course, be understood that the above forgeries are simply forged surcharges struck on genuine stamps. I have seen no unused ones, all being cancelled with (of course) English postmarks. Sometimes it is easy to see that the surcharge is struck on the top of the postmark, but this test is, as a rule, not to be depended on; as, when the postmark is faint, it is almost impossible to say whether it or the surcharge was struck first.

BOGUS STAMPS.

These are legion. I have the forged surcharge, struck on the old red 1d., with no letters in the top corners; also on the blue 2d., the green ½d., the Venetian-red 1d., the blue 2½d., the 3d., with large white letters in the corners, the 3d., with coloured letters in the corners, the vermilion 4d., with large white letters in the corners, the red 1½d., the mauve 6d., with large white letters in the corners, the drab 4d., with coloured letters in the corners, the 10d., the blue 2s., the 5s., with white letters in the corners, the orange 8d., and the undated green, and the brown halfpenny wrappers.

I do not know how many values have been forged of the three different types described, but in my album I have the first forgery surcharged only on the 1d., red; 2d., blue; and 2½d., blue; the second forgery surcharged on the 2½d., rose (plate 12); and all the rest of the long list above given surcharged with the third forgery, which thus appears to be the commonest of the lot.

POSTMARKS.

Genuine.—Many of the cancelled copies that I have come across were obliterated with a circle, containing LARNACA, with date, etc., and the circle made into a sort of square, by the addition of sets of short lines at four equally distant points outside the circle. These sets of lines each consist of three lines, of graduated length, parallel to the curve of the circle, with a little dark triangle outside of all to finish off. The same cancellation, or very nearly the same, is to be seen on the stamps of Jamaica. It is illustrated in 67. Others have 54, containing the numbers 942 or 969.

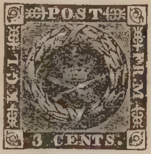
Forged.—These are simply ordinary English postmarks of various kinds.

DANISH WEST INDIES.

Issue of 1860. 3 Cents, carmine; imperf.
Issue of 1867. 3 Cents, rose; imperf. and rouletted.
Issue of 1873. 3 Cents, rose; perf. 12.

Genuine.

Nicely engraved in *épargne;* watermarked with a crown, the same as the early Danish stamps. The 1860 issue has deep reddish-brown gum, which also appears to have discoloured the paper to a sort of buff; the 1867 issue has dark yellow gum; and the issue of 1875 has white gum. Most of the stamps show a *burelé*, like that of the early Danish. The base of the crown is ornamented with four pearls, alternating with three oblong jewels, all of them dark on a light ground; the order being pearl, jewel, pearl, jewel, pearl, jewel, pearl. There is a caduceus, or winged rod, entwined with serpents, each side of KGL., each side of POST, and each side of FR.M. There is a large round stop after KGL., a similar one after FR., and M., but none after POST. The stop after CENTS, which is the same size and shape as the others, is decidedly nearer to the S than to the end of the label. The 3 is nicely shaped and fat. The wreath very nearly touches the frame at the bottom, but nowhere else. The groundwork, between the wreath and the frame, is composed of dotted lines, or rather lines of dots, very regularly arranged in waves or curves. The small ends of the little post-horns in the upper squares point to the inner top corners of the said squares; while the small ends of the horns in the lower squares point to the outer top corners of their containing-squares.


POST
KGL.
FR.M.
3 CENTS.

First Forgery.

Very badly lithographed, on hard, almost yellow paper; imperf., no watermark; white gum. There is no *burelé*. The base of the crown is ornamented with three white pearls, with a dark outline, on a white ground. There is no stop after KGL., none after the M of FR. M., and a shapeless, large white blotch, instead of a stop, after CENTS. This blotch is equally distant from the S and the end of the label. The 3 is very thin, and the top of the figure is of an absurd shape. The wreath just touches the frame each side. The dots in the groundwork, between the wreath and the frame, are very tiny, and irregularly arranged; and the ground is much too light. The whole impression is very poor, and not likely to deceive.

Second Forgery.

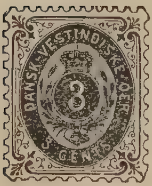
This is much better than the other, but the only specimen which I possess is printed in lilac, instead of carmine or rose, so the colour will at once condemn it. Nicely lithographed, on thin, greyish-white wove paper (no gum on my specimen); imperf.; no watermark; no *burelé*. The base of the crown is ornamented with six dark jewels, on a white ground; some being oblong, and some diamond-shaped, but no pearls. There is no caduceus in any of the frames. There is a tiny and faint stop after KGL., a stop after POST, large and round, but none after FR. or M., and, as far as I can make out, under the postmark of my specimen, none after CENTS. The C of the latter word is not the nice oval shape of the genuine, but too broad at the top. The wreath touches the frame on the left side. The groundwork, between the wreath and the frame, is composed of crossed, oblique lines, instead of dots. The post-horns in the upper squares have their small ends pointing to the outer top corners of their squares, and those in the lower squares have their small ends pointing to the inner top corners of their squares, *i.e.*, exactly the opposite of the genuine, and of the first forgery.

POSTMARKS.

Genuine.—Five concentric circles, as in the old Danish.

Forged.—The same; also a large circle, with letters and numerals.

Issue of 1874. 1, 3, 4, 7, 14 Cents.



The forgeries of this set are a very decent imitation of the genuine; but I think they need not detain us very long, as the absence of the crown watermark, and of the hyphen between the words DANSK-VESTINDISK, will instantly condemn them. I have at present seen no forgeries of the 10, 12, and 50 cents, or of the 1 dollar.

Genuine.

Nicely engraved in *épargne*, on wove paper, white, and rather thick; machine-perforated 13½, which, by the way, is called "13" in some of the catalogues. All the values bear the crown watermark, similar to that on the early stamps of the mother country. There is a very distinct hyphen between the words DANSK and VESTINDISK. The vertical lines of shading in the central oval go quite up to the oval, without leaving any white space between the lines and the coloured oval. The cross on the top of the crown touches the coloured oval. The wreath round the central design is evidently a wreath of *barley*. The bell-end of the post-horn is nicely-shaped, with a little white place inside the bell.

Forged.

Lithographed, on thinnish, white wove paper; no watermark; pin-perf. 13. There is no hyphen between the words DANSK and VESTINDISK. The vertical lines of shading in the inner oval do not go close to the coloured oval outside them, so that there is a small white space, nearly all the way round, inside the said coloured oval. The cross on the top of the crown does not touch the oval above it. The wreath cannot be said to be barley; it might be leaves, or thistle-buds, or almost anything. The post-horn is not nicely drawn: the bell-end, especially, is very clumsy, and ends in a sort of club. The double colours of the genuine have been nicely imitated; and I think that these forgeries have had a good sale. In the genuine stamps, the central numeral and the other white parts are slightly embossed, as is usual in *épargne* engravings. As these forgeries are lithographs, I need hardly say that they show no sign of any such embossing. They are not gummed. The genuine stamps are backed with a white crystal gum, which has a bad habit of sticking, when it is not required to do so. Some little time ago, when I was away from home for a few weeks, one of my albums had been put into a slightly damp place; and, on my return, I found that all my stamps of this set (mounted, as usual, by the top only, with a hinge) were firmly stuck down into the book. The 1870 issue of the United States has this same disagreeable peculiarity.

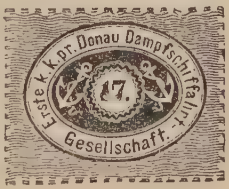
POSTMARKS.

Genuine.—All my used genuine copies are cancelled with five concentric circles, very similar to the postmark of the old issues of Denmark itself.

Forged.—The obliteration of the forgeries is 62.

DANUBE STEAM NAVIGATION COMPANY.

In the catalogues, these stamps are usually placed under the head of Austria, to which country the company belongs; but I place the stamps here alphabetically, for convenience of reference. The forgeries are not particularly well done, though they are very common: some of them are printed in altogether fancy colours. The genuine stamps are only found in mauve, green, and vermilion.


Erste k. k. pr. Donau Dampfschiffahrt Gesellschaft.
17.

Issue of April, 1866. 17 Soldi, vermilion.

Genuine.

Rather nicely lithographed, on thin, white wove paper; very badly perforated 9½. I have seldom seen worse perforation on any genuine stamps; but probably the extreme thinness of the paper prevented the little punches from cutting out clean holes. The wavy lines which compose the groundwork, outside the central oval, are continued to the very edge of the stamp, where they are cut short off, without any boundary-line at all. The outer oval is formed of two lines, the inner of the two being much thinner than the other; and the letters of the upper inscription do not touch this thin inner line of the outer oval in any place, nor do the letters of the lower inscription touch the outline of the central oval anywhere either, or the line below them. The circle round the 17 is composed of one thick, dark, zig-zag line, between two similar, but thin ones. Both the anchors are well drawn. Both flukes of each anchor are perfectly distinct, and so are the cables twisted round their shanks. There is a single, large round stop after the 17. The stop after the first little K in the upper inscription is tolerably round; that after the second K is slightly diamond-shaped; that after PR is square, and that after GESELLSCHAFT is also square, and fully as large as any of the others. The middle tongue of the E of ERSTE is placed centrally; that is to say, in the middle of the letter. The thin, inner line of the outer oval is not broken anywhere. The bottoms of all the letters which end in straight strokes are cut off square. The top of the T of GESELLSCHAFT, above the cross-bar, is as thick as that part of the lower stroke which touches the cross-bar; the said lower stroke being slightly wedge-shaped, and thickest at the bottom.

First Forgery.

Lithographed, on moderately stout, white wove paper, which shows the meshes of the gauze on which it was made very distinctly, despite the thickness of the paper. I do not remember ever seeing just the same kind of paper before: when held up to the light it shows light points, on a very regular, dark lattice-work. The perforation is compound, 12½ by 13; not very well done, but better than that of the genuine. There is no shading on either of the anchors, though both are shaded in several places in the genuine. The portion of rope, from the eye or ring of the anchor to the stock or cross-bar on each side, is marked with oblique lines, to represent the strands, the same as the rest of the rope; but in the genuine, this portion of each rope is white, and destitute of strands. The lower end of the right-hand rope has the marks of the strands only for about half its length, being white at the end; while, in the genuine, it has the strand-marks to the very end, just like the left-hand rope. There is no stop after the 7, which has a very curly head, instead of the flat head of the genuine, and the tail of the said 7, which ought to be cut off very sharply and slopingly, is rounded. All the stops, including the one after GESELLSCHAFT, are small and round. The middle tongue of the E of ERSTE is considerably nearer to the head than to the foot of the letter. The thin, inner outline of the outer oval is broken in several places. The bottoms of several of the letters are rounded, instead of being cut off square. The T of GESELLSCHAFT is much thinner above the cross-bar than it is below it, and the part below the cross-bar is straight, instead of slightly wedge-shaped. Notwithstanding all these differences, this forgery looks very well, especially as the forgers generally manage to conceal the curly head of the 7 by drawing the cancellation-bar right across it.

Second Forgery.

Lithographed, on smooth, *very* white wove paper, thicker than that of the genuine; pin-perf. 13. There is a thin boundary-line all round the stamp; but the forgers often cut off the perforations, and then, of course, the said thin line disappears. In the upper inscription, all the taller letters touch the boundary-line above them; and, in the lower inscription, all the taller letters touch the outline above them, and most of the letters touch the line below them. The circle round the 17 is very indistinct and blotchy, but the inner zig-zag circle appears to be about the same thickness as the middle one, and the outermost one runs into the solid background in several places. There is a stop before the head of the 1, another before the foot of the 1, and a large one, followed by a smaller one, after the 7. The 7 is the same shape as the genuine. All the stops in the inscription are round, or very nearly so; the one after GESELLSCHAFT being a good deal too small. The thin, inner line of the outer oval is broken in many places. Only one or two of the letters are cut off square at the bottom, the rest being more or less rounded. The T of GESELLSCHAFT is very thick and clumsy. In the genuine stamps, of all the values, there are thirteen convex waves to be counted, in the wavy lines of the background; but this forgery only shows nine. The lettering is all decidedly ragged, and this counterfeit ought not to deceive; yet I find it in most of the albums sent to me for inspection.

Issue of August, 1866. 10 Soldi, mauve.

Genuine.

This is exactly like the genuine 17 soldi, above-described, except for the alteration in the numerals; so that the tests for the 17 soldi will serve for this stamp.

First Forgery.

This is an absurd production, not likely to deceive anyone. It is on very thick, white wove paper, and looks almost as though done with pen and (violet) ink. I think it will be sufficient to say that the perforations have been apparently cut with scissors, *à la* serpentine; the lines of the background are very nearly straight, and the first letter of DAMPFSCHIFFAHRT is spelt with a J, instead of a D; besides which there is no stop after the 10.

Second Forgery.

Lithographed, on medium, hard, white wove paper; unperforated, or pin-perf. 13. This is exactly the same as the second forgery of the 17 soldi, with the value altered.

Issue of 1868. 10 Soldi, green.

Genuine.

Lithographed, on thin, white wove paper, perf. 9½. This is usually much better printed than the 17 soldi, but the design is the same; and, except for the alteration in the numerals, the tests are also the same.

First Forgery.

Lithographed, on moderately stout, white wove paper, unperforated. The paper and impression are exactly like those of the first forgery of the 17 soldi, except that the numerals are altered. There is no stop after the 10.

Second Forgery.

Lithographed, on smooth, very white, very finely-wove paper, unperforated. Except for the alteration in the numerals, this is exactly the same as the second forgery of the 17 soldi. The colour is a bluish green, very different from the decidedly yellow-green of the genuine.

Issue of 1871. 10 Soldi, red.

Genuine.

Lithographed, on thin, white wove paper, perf. 9½. The design is the same as that of the genuine 17 soldi, with altered numerals.

Forged.

I have only one forgery of this stamp. It is lithographed, on thin, very smooth and shiny, very white, finely-wove paper, unperforated. The design is the same as that of the second forgery of the 17 soldi, with altered numerals. The stop after the 10, which is decidedly large in the genuine, is small in this forgery, and midway between the o and the zig-zag circle; whereas, in the genuine, the stop is much nearer to the circle than to the o. I hardly think this last counterfeit is very common.

POSTMARKS.

Genuine.—The genuine stamps are not often to be met with postmarked; unless the black bar with which many are furnished is a postmark; but I fancy this may have been the cancellation of surplus stock, as in the three bars of the Spanish stamps. I have one stamp cancelled with a large circle in blue, containing GALATA in large letters, together with some numerals.

Forged.—The forgeries have the postmarks 4, and 101, and also the Austrian cancellation of K. K. ZEITUNGS-EXPEDITION, in a large, single circle.

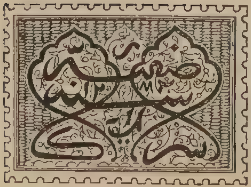
REPRINTS.

These date from 1877. The paper is thicker, the colours are brighter, and they are perf. 10, instead of 9½, but are also found unperforated.

DECCAN.

Issue of 1869. 1 Anna, olive-green.

Genuine.



Very nicely engraved in *taille-douce*, on thin, yellowish-white paper, which appears to be laid; but the laid lines are very indistinct, so that it might easily be thought to be wove; perforated 11½. The groundwork of the stamp, outside the central design, is formed by a network of diamonds, in forty-eight vertical rows. These rows are of large, and of *very* small diamonds, alternately. The first row on the left-hand side is composed of halves of the large diamonds; the last row on the right-hand side is of halves of the small ones; the row along the top is of halves of the large ones; and the row along the bottom is of halves of the small ones; but these latter are so very close to the border that they are almost invisible. Between the bottom of the stamp and the bottom of the central design, there is only one horizontal row of the large diamonds, between two rows of the small ones; this is best seen towards the right side of the stamp, as the central design comes rather lower down on the left than on the right. The central design bulges out at the bottom, a little to the right of the middle, in order to allow one of the characters room; and this character, in the curl of its tail, follows the shape of the bulge, and fills it up evenly. The three upper points of the central design are of equal height; but the middle one ends in a *very* sharp point, and those on each side of it end in rounded points. (It will be understood that I speak only of the outline of the frame containing the characters, and not of the thick dark lines which follow that outline.) These three upper points do not touch the inner outline at the top of the frame; indeed, there is one of the large half-diamonds between each point and the top of the frame. The ink, especially in the thick, Oriental characters, stands out well from the surface of the paper, as is usual in *taille-douce* engraving, and the design is very distinct all over, and not blotched anywhere.

Forged.

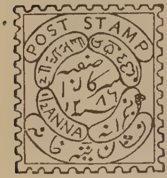
Lithographed, on thick wove paper, pin-perforated 13½, very badly. There are only thirty-five vertical rows of diamonds; and the small diamonds are not *very* much smaller than the large ones. The first vertical row, on the left-hand side of the stamp, is composed of parts of the small diamonds, but the line of the frame to the left of them is generally so blotched that the whole row cannot be seen. The last row on the right-hand side, as in the genuine, is formed by halves of the small diamonds. The row along the top is of parts of the large diamonds, but they are cut into smaller portions than the genuine. The row along the bottom is of large diamonds on the left side of it, and small ones on the right side. At the bottom of the stamp, between the outline of the design and the outline of the frame, there are parts of three horizontal lines of the diamonds plainly visible; two of the rows being of large diamonds. The bulge at the bottom of the central design does not touch the bottom of the frame as the genuine does; and the Oriental character, whose tail ought to fill up this bulge neatly, only goes a very little way into it, leaving the left side of the bulge quite blank. The left upper point of the central design is rather lower than the other two, both of which touch the frame at the top of the stamp; the left and middle points are both rather sharp, but the right-hand one is rounded. The ink does not stand up from the face of the stamp, and the design has an indistinct and woolly look, and is always more or less blotched somewhere round the outline. I hope I have been distinct enough in my description; but the stamp is very well copied, and it is extremely difficult to give the points of difference clearly, without being unduly verbose.

POSTMARKS.

Genuine.—I have never seen a postmarked copy of the genuine.

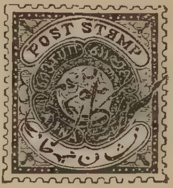
Forged.—The forgeries are cancelled with 4, but larger, and with something unreadable in the centre; also with 23 and 38.

Issue of Jan., 1871. ½, 2 Annas.



Of the stamps of this issue, commonly called "skeletons," I have not, as yet, seen any forgeries. The genuine ones are on native paper, very similar to that of the issue just described, with very faint indications of horizontal laid lines. They are *taille-douce* engravings, though so very sketchy in appearance; and the ink stands out boldly from the paper. These remarks may be of assistance in detecting any future forgery.

Issue of 1871-1900. 1 Anna, brown.



The full set of these stamps consists of ½, 1, 2, 3, 4, 8, and 12 annas, but I have only met with the forgery of the 1 anna; and, as the design seems to have been separately engraved for each value, it will be understood that the following description applies only to the 1 anna, which, by the way, is found in various shades of *dark* brown.

Genuine.

Nicely engraved in *taille-douce*, on yellowish-white wove paper, rather thicker than the last two issues; perforated 12½. Immediately outside the central circle, which contains Oriental characters on a horizontally shaded ground, there is a broad, dark ring, or rather what would have been a broad ring, only its outer circumference is, as it were, bitten all the way round into a series of semicircular holes. This is rather difficult to describe verbally, but the outer edge of the ring is just like the edge of an ordinary perforated stamp in appearance, the dark body of the ring answering to the paper, and the semicircular white dots answering to the perforations in it. The dark parts, between the white dots, are cut off square, and they do not reach out far enough to touch the very thin ring of colour encircling this scalloped ring. The letters of the words POST STAMP, in the upper label, are equidistant from both top and bottom of the label; *i.e.*, the tops of the letters are no nearer to the outline above them than the bottoms of the letters are to the outline below them. Just below the ST of STAMP there is a character which looks like the letters **UTT** in block capitals, but with the tops of all three letters joined together, the cross-bar extending also right across the **U**. Outside the whole stamp there is a very fine line, *very* close to the outline of the stamp itself; but it is so fine that it will require a good pair of eyes to see it, and in blotched copies it runs into the outline of the stamp, part of the way round.

Forged.

Lithographed, on white wove paper, rather thinner and softer than the genuine; pin-perf. 13, in small holes, far apart. The ring round the central circle is exactly like a circular saw, with pointed teeth, which extend so as to touch the next circle outside them. This is, perhaps, the easiest test for this forgery. The letters of the words POST STAMP are too high up in the label, and show a greater space between their bases and the line below them than between their tops and the line above them. In the character under the ST of POST, which I have compared to the letters **UTT**, the top of the **U** is not crossed. There is no indication of any fine line outside the stamp. The colour of the forgery is a warm *bistre*, totally unlike the various shades of dark brown found in the originals. The general appearance of this counterfeit is poor, and washy, and yet, when examined closely, the main points of the original design are seen to be copied with wonderful exactness, and I must confess that it has cost me a great deal of time and trouble to discover and point out the differences here offered to my readers.

POSTMARKS.

Genuine.—I have no postmarked copies of the genuine.

Forged.—This forgery is cancelled with something like No. 42; also with one somewhat similar to 81, also 101.

I do not think this forgery is very common; I have not seen more than two or three copies.

REPRINTS.

Some of these may now be found in almost every album; they have evidently been largely patronised by some of the less scrupulous dealers.

Reprints of the Issue of 1869.

These are perforated 12½, instead of 11½, so this test will be quite enough for them. They were made about 1880, and are found in various fancy colours, such as violet-blue, bright green, red, etc., as well as in olive-green. The pale olive-green one may also be found unperforated.

Reprints of the Issue of Jan., 1871.

The skeletons were also reprinted in 1880, on white wove paper, and are perforated 12½, instead of 11½. The ½ anna reprint is a very pale reddish brown, instead of brown; and the 2 a. is a bright green or blue-green, instead of pale yellow-green. The ½ anna reprint is also found unperforated.

Reprints of the Issue of 1871-1900.

Of these I have lately (1902) seen some fancy stamps—½ anna, orange-brown; 1 a., black-brown, on thick, *blue laid* paper, nicely perforated 12½. The paper is a strong blue, and the laid lines very conspicuous.

FORGED OFFICIAL SURCHARGES.

Some of the reprints mentioned above may be found with a forgery of the *Sirkari* (official) surcharge on them, in red or in black. One of my specimens of the reprint of the first issue, in pale olive-green, is ornamented with *two* surcharges—a black one over a red one! The surcharge is not at all badly done, but the second R of SIRKARI (second character from the left) follows too closely the curve of the body of the final I (last character on the left), whereas it is somewhat straighter in the genuine.

The reprints of the second issue may also be found with red and with black surcharge.

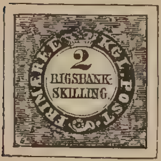
Besides these, I have also sundry stamps of the last issue, with this surcharge: deep carmine, on ½ anna, red-brown; black, on 1 a., brown; carmine, on 2 a., green. These forgeries are all on genuine stamps.

DENMARK.

Until lately, I thought that none of the Danish stamps had been forged, except the 2 R.B.S. of 1851, and the essays; but I have recently come across a couple of poorly-executed counterfeits of the 1858 set, which seem, judging by their appearance, to have been in existence some time. I almost wonder that any but the first issue should have been imitated, as all the others are extremely common; but no doubt the forgers know their own business best.

Issue of 1851. 2 R.B.S., blue.

Genuine.



Typographed, on stout, decidedly yellowish-white wove paper; backed with thick, yellow gum; watermarked with a crown. This watermark is particularly distinct, and can very often be traced even on the face of the stamp as it lies on the table. There is a net-work pattern, in pale brown, over the face of the whole stamp; but in some copies this is so faint as to be hardly visible. This same pattern will be found on the 4 R.B.S., brown, which is common enough in all collections; and this will be a guide to those who do not possess a genuine specimen of the 2 R.B.S. The front of the tail of the 2 is very sharp, and points obliquely towards the top hook of the G of RIGSBANK. The back end of the tail of the 2 curls upwards, and almost inwards, towards the rounded shoulder of the figure. The letters of the central inscription are all slightly sunken into the paper, as is also the numeral above them. There are very well-marked cross-strokes to the top and bottom of the R of RIGSBANK. The I is a little taller than the R. The top of the G comes well forward, and is level with the bottom of it. The S is nearer to the G than to the B. The A is very much squeezed up, *i.e.*, the sides do not spread out much. The upper oblique tail of the K is quite as large as the lower one. The S of SKILLING is almost exactly under the R of RIGSBANK, and is of the same width. The two tail-strokes of the K meet at the centre of the letter. The bottoms of the letters KILLIN all touch each other. The cross-strokes of the I are large. The G is smaller than the N, and is at some distance from it. There is a stop after SKILLING, which just touches the border of the circle round it. There is a hyphen after the word RIGSBANK, which does not touch either the K or the outline of the circle. The coloured line, immediately round the centre of the stamp, is *very* thin just under the crown, but broader all the rest of the way, and broadest on the right-hand side. The lower part of the crown, *i.e.*, the part from which the arches spring, is divided into three compartments; the middle compartment has one largish dot in the centre of it; each of the others contains three small dots. There are only two dots on the central arch; the dots on the other arches cannot be counted, as they generally run together more or less in the printing. The cross on the top of the crown is not at all distinct; the upright stroke of the said cross slants over a *little* to the left; the cross-stroke is thinner than the upright-stroke. There is a large white hyphen, with squarely-cut ends, after the word POST. The little piece of dark background, behind the cross on the top of the crown, is of a more or less circular shape; but it is not at all prominent, and would hardly be noticed unless expressly looked for. There are four places, between the arches of the crown, where the dark background of the circular label shows through. These dark places are irregular in form; the two outside ones are very small, and the two inner ones are large. All four are of a sort of three-cornered shape. Outside the circle, containing the words FRIMÆRKE, etc., there is a white line, running just outside the rim of the circle; but only extending from about level with the I of FRIMÆRKE, round the top of the circle, to about level with the O of POST. The floral work, outside this circle, is all in one unbroken piece; and every one of the crescent-shaped portions of the scroll-work touches the outer border of the stamp. These last two tests ought to be particularly noticed. The scroll-work forms a sort of rough *fleur-de-lys* in each of the corners. The central coil of the post-horn is *very* large, quite dwarfing the mouthpiece and the bell; indeed, this coil is so large that it reaches almost to the rim of the bell. There is a row or ring of small dots all round this coil, about twenty-five in number, but so small as to be uncountable without a microscope. The hyphen after the word POST is level with the bottom of the T. There is a large white stop after KGL, very close to the L. The watermark is like that on all the small square Danish stamps; it is evidently made in the usual way, *i.e.*, during the manufacture of the paper itself.

First Forgery.

Lithographed, on transversely-laid paper, very thin and soft, sometimes very white, but more generally of a dirty, yellowish-brown tinge. I believe these latter are soaked in coffee, to give them the appearance of being very old. There is no watermark, neither is there any net-work pattern over the face of the stamp. The front of the tail of the 2 is blunt, as though broken off. The back end of the tail curls upwards, but not inwards. None of the lettering is sunken. The cross-strokes at the top and bottom of the R of RIGSBANK are not at all prominent. The I is the same height as the R. The top part of the G does not come forward enough, and so it is not level with the bottom part. The S is almost equidistant between the G and the B. The A is not squeezed up, and the sides spread out well. The lower tail of the K is considerably larger and longer than the upper one. The S of SKILLING is not centrally under the R of RIGSBANK, but is too much to the right, and it is very much larger than the R. The two tail-strokes of the K of SKILLING meet a good deal above the centre of the letter. The bottoms of the letters KI touch each other, but not the others. The letters LL are far apart. The next I is not near the last L, and its cross-strokes are very small, and indistinct. The G is rather taller than the N, and tolerably close to it. The foot of the K touches the border. There is no stop after SKILLING, but there is a small hyphen after RIGSBANK. The coloured line, immediately round the centre of the stamp, is of one uniform thickness all the way round. The lower part of the crown, from which the arches spring, is not divided into compartments at all, but contains a straight row of eight dots, all of the same size and shape. There are four dots on the central arch, very small, but quite distinct. The cross on the top of the crown is small, but very distinct; and its cross-bar is thicker than the upright stroke. There is no hyphen after POST. The little piece of dark background, behind the cross, on the top of the crown, is of an oblong shape, and very dark, standing out prominently from the lighter portion of the stamp. The four places in the arches of the crown, where the dark background shows through, are all large ovals of equal size. Outside the circle which contains FRIMÆRKE, etc., there is no white rim, except just for a very little way at the very top. The floral work, outside the circle, is broken up into separate, crescent-shaped ornaments; and very few of them touch the outer line of the boundary. There is no *fleur-de-lys* in any of the corners. The central coil of the post-horn is quite small, and it does not encroach at all upon the bell or the mouthpiece. It is shaded with a few short transverse strokes, very different from the clear, coloured dots in the genuine, which are perfectly round. There is a very small, white spot after KGL, and it is equidistant from the L and from the P of POST.

Second Forgery.

This is very much better than the last, and I should call it a dangerous forgery; in fact, I was taken in by it myself a few years ago. Lithographed, on wove paper, rather thinner than the genuine; watermarked with a crown. How the forgers have managed to imitate this watermark I cannot say; but it seems to me that the crown has been embossed on the stamp (by means of an oiled die?) with heavy pressure, and then smoothed flat again, leaving its traces on the stamp. The watermark is visible, both looking at the light through the stamp, and also when the stamp is lying on the table. It is rather different from the genuine watermark, somewhat larger, and neater; but is otherwise a very good imitation. The paper is only very slightly yellowish, and there is no net-work pattern over the face of the stamp. I have seen one or two copies of this forgery, steeped in some dirty concoction, like those of the last-described counterfeit; but most of them are on white paper. The front of the tail of the 2 is rounded downwards, and points to the S of RIGSBANK. The back end of the tail curls upwards, but not inwards. None of the lettering is sunken. The R of RIGSBANK has hardly any bottom-stroke. The I is taller than the R, as in the genuine. The G is badly shaped, the shoulder is cut slantingly, and the top comes *too* much forward. The S is exactly equidistant from the G and B. The A is not squeezed up. The lower tail of the K is larger than the upper one. The hyphen after RIGSBANK touches the outline of the circle, but it does not touch in the genuine stamps. In the word SKILLING, the S is under the R of RIGSBANK, as in the genuine. The two tail-strokes of the K meet too high up. The bottoms of the letters KILLIN do not touch each other. The first I has no cross-strokes. The letters LL are not close together, and they lean away from each other at the tops. The next I is placed at an equal distance from the L and the N, and the cross-strokes do not show on the right-hand side. The G is the same size as the N, but is placed on a lower level. The stop after SKILLING is not near the outline of the circle at all. The coloured line, immediately outside the central circle, is the same breadth all the way round. The lower part of the crown, from which the arches spring, is not divided into compartments at all, and bears a row of nine oblong dots. There are two dots on the central arch, as in the genuine, but they are very much too small. The cross on the top of the crown is very distinct, though the ball on which it rests is almost invisible. Both strokes of the cross are about the same thickness, and it is perfectly upright. There is a hyphen after the word POST, but only one of its ends is cut square; the other is more or less rounded, and it is level with about the middle of the T. The little piece of dark background, behind the cross, is quite circular in shape, and stands out too prominently from the background, though not so much so as in the last counterfeit. The dark places in the arches of the crown are very like those of the genuine, except that the outer ones are rather too large, and the inner ones are not triangular in shape. There is no white line running round the outer rim of the dark circle. Many of the crescent-shaped ornaments of the scroll-work touch each other, as in the genuine, but all those along the top of the stamp are distinctly separate, and one or two on the left-hand side do not touch the border of the stamp; the others touch the border *too* much, *i.e.*, the border seems to cut part of them away. The corners have a sort of *fleur-de-lys* pattern, but they are not all alike. The central coil of the post-horn is too small, and does not encroach at all upon either the bell or the mouthpiece. There are about four dots on the coil, just at the top of it, and very different from the complete circle of dots in the genuine. There is a white stop after the letters KGL, but it is almost as near to the P of POST as it is to the L; at any rate, it does not nearly touch the L. And now I think that any amateur who allows himself to be taken in, after this extremely minute description of both genuine and forged, richly deserves to lose his money.

POSTMARKS.

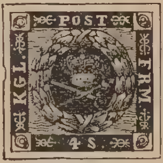
Both genuine and forged bear a cancellation consisting of concentric circles. The genuine stamps sometimes have four circles, with a dot in the centre, but sometimes only three, with a numeral in the centre.

The forgeries imitate this latter variety of obliteration.

Issue of 1853-7. 8 sk., green, dotted ground.

Genuine.

Engraved in *épargne*, on rather thin, yellowish-white wove paper; very distinctly watermarked with a crown. The cross on the top of the crown, in the design, is very plain, though small. The handles of the crossed sword and sceptre do not touch the wreath, though the handle of the sword comes *very* close to it. The wreath touches the lettered outer frame at the top, and almost touches it at the bottom, but is not near it at the sides. All the letters of all the inscriptions are very far apart. The top and bottom tongues of the G in the left-hand inscription do not touch each other; the L is well-formed and there is a small stop after it. In the right-hand inscription, there is a stop after the R, and another after the M; and the R is nearer to the F than to the M. In the bottom inscription, there is such a distance between the 8 S. and the winged rods on each side of them, that there would be plenty of room to put another full-sized letter to right and left of the inscription. The dotted groundwork, between the wreath and the frame, is of no particular pattern; *i.e.* the dots are disposed irregularly. The bell-mouths of the little post-horns in the four corners are quite distinct.



Forged.

This is one of the two forgeries which I said I had not seen until recently. It is very poorly done, and ought not to deceive anybody.

Lithographed, very badly, on white wove paper, thinner and harder than the genuine, no watermark. There is a white blotch projecting from the top of the crown, but it does not, in the smallest degree, resemble a cross. The handles of the crossed sword and sceptre both touch the wreath, and the sceptre is very crooked towards the middle. The wreath hardly seems to touch the frame at the top or bottom, but touches it very distinctly on each side. The letters of all the inscriptions are much too close to each other, especially in the word POST, where they almost touch. In the left-hand inscription, the top and bottom tongues of the G touch each other, the upright stroke of the L is hollowed out on its left-hand side, and there is a very distinct stop after it, much plainer than in the genuine, where the stop would hardly be noticed. In the right-hand inscription, there is no stop after the R, and an almost invisible stop a long way after the M, while the R and M touch each other at the bottom. In the bottom inscription, there is no room for the introduction of any more letters, and the 8 looks like a badly-formed 3. The dots of the groundwork, between the wreath and the frame, are arranged in a wavy form, being, apparently, a sort of compromise between the genuine stamp of this issue and the 8 sk. of 1858, which had the groundwork composed of wavy lines, instead of dots. The curl of the tube in each of the little post-horns is so much exaggerated that the bell-mouth can hardly be seen at all, being hidden by the curl.

POSTMARKS.

The cancellation of both genuine and forged is the same as described for the first issue.

Same Issue. 16 sk., lilac, dotted ground.

Genuine.

Engraved in *épargne*, on yellowish-white wove paper, like that of the 8 sk. ; watermarked with a crown. This stamp is exactly the same type as the last, only lettered 16 S. instead of 8 S. All the tests are just the same as for the genuine 8 sk. This value was never issued with the wavy ground.

First Forgery.

Exactly the same as the forgery of the lower value, but lettered 16 S.

Second Forgery.

Lithographed, more carefully than the 8 sk., on thin, white wove paper; no watermark. The handle of the sceptre is a very long way from the wreath, as though the bottom knob had been broken off altogether: the handle of the sword touches the wreath. The wreath itself appears to touch the frame on all four sides. The top and bottom tongues of the G in the left-hand inscription touch each other. The top inscription resembles that of the genuine. There is no stop after either the FR or the M, in the right-hand inscription, and the tail of the R is curiously splayed out. The winged rod almost touches the M, though it is at a considerable distance from it in the genuine. And, lastly, the groundwork, between the wreath and the frame, is composed of wavy lines, though, as I said, the genuine 16 skilling is never found with anything but the dotted ground. Thus this forgery is much more easy to detect than the one last described, though it is very much better executed. I do not think this counterfeit is very common; I have never seen but one copy, which was kindly lent to me, for the benefit of my readers, by Mr. J. Albert, of Paris.

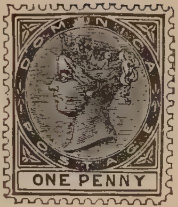
POSTMARKS.

Same as last for both genuine and forged.

DOMINICA.

1d., 6d., 1s.

Issue of 1874. CC, perf. 12½.
Issue of 1877. CC, perf. 14.



I do not think the forgeries of this set are likely to prove dangerous, for the execution of the genuine is very fine, though there is nothing very original about them. If our English engravers would take the trouble to invent really new and original designs, I think we might challenge even the American Bank Note Company to produce finer stamps than we can turn out; but, as it is, our official artists and designers seem to have got into a groove or rut, out of which it is impossible to move them.

Genuine.

Engraved in *épargne*, on thin, white wove paper, slightly surfaced; perforated 12½ or 14, as above; watermarked with a Crown and CC. All the values are from the same die. The circle containing the name does not touch the value-label. The T of POSTAGE is very much dwarfed. The lower part of the tiara is divided into three compartments, with an oblong jewel in the first, over the forehead, a diamond-shaped one in the centre, and another oblong one in the third, over the ear. The lobe of the ear is very round and fat. The last pearl of the tiara, over the ear, leans towards the left. The portrait is shaded all over, with very fine lines. The hair covers part of the eyebrow at the outer corner.

The colours of the genuine are: 1d., bright mauve; 6d., emerald-green; 1s., rich rose, with a very slight tint of blue.

Forged.

Lithographed, on soft, white wove paper, rather thick, and unsurfaced; unperforated, or pin-perf. 13, very badly; no watermark. All the values are from the same stone. The circle containing the name runs into the value-label, below the T of POSTAGE; and the said T is the same size as the other letters of that word. There is no jewel over the forehead; the centre jewel is blotched; and the one over the ear is very indistinct. The lobe of the ear is quite thin, and does not hang down. The last pearl of the tiara, over the ear, is upright. The forehead is unshaded, and there is a white patch at the back of the neck. The hair does not touch the eyebrow.

The colours of these counterfeits are: 1d., lilac; 6d., dark yellow-green; 1s., chalky rose.

POSTMARKS.

Genuine.—I have not yet seen any postmarked specimens of the genuine.

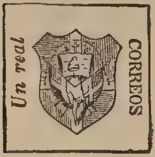
Forged.—The forgeries are cancelled with 62.

DOMINICAN REPUBLIC.

Issue of 1862. Medio Real, rose; Un Real, deep green.

I fear my remarks on this issue will not prove of very much service, as my efforts to obtain specimens of the genuine have resulted in a single copy of the 1 real, and there are twelve varieties of type of each value. I fancy, however, that the shield and arms are much the same in all, and that it is the setting of the outer part that varies.

Un Real. Genuine.



Typographed, in black, on medium, rather coarsely-wove, deep yellow-green paper. The four lines forming the frame do not touch each other, but leave wide gaps at the corners. A straight-edge, laid along the top edge of the book in the shield, would cut centrally through the C of CORREOS. There are nineteen horizontal lines in the left top compartment of the shield; eighteen vertical lines in the right top compartment; about seventeen vertical lines in the left bottom compartment; and eighteen horizontal lines in the right bottom compartment. All these lines are thin, and regularly drawn; though some of them are difficult to make out. The easiest test is the cap of Liberty, in front of the book; the top of the cap curls over to the *left.* The pole on which the cap is supported evidently goes inside the cap, and too much to the right of the centre. The arms of the little cross, above the book, are extremely short, in comparison with the long stem. Below the pole and cap of Liberty there is an indescribable, mossy-looking thing, which hides from view the centre of the triangular space, between the flags and the bottom edge of the book; so that the large triangle is broken into two unequal ones, and the vertical lines cannot be counted all the way across. Below the right-hand flag are to be seen plainly the butt of the left-hand flag-staff, and the handle of a sword. Below the left-hand flag are visible the butt of the right-hand flag-staff, and the stock of a musket. A semicircular line arches above the book, cross, etc., and, just above the cross, there is a very tiny, semicircular excrescence on the large semicircle; *i.e.*, the large arched line has an extremely small arch upon it, just above the cross; not central, but placed a shade too far to the right.

Medio Real, Un Real. Forged.

Lithographed; the MEDIO REAL on tolerably bright rose, the UN REAL on pale, yellowish-green wove paper, very stout and hard, with a rough, dull surface; though the paper of the genuine is rather shiny. The four lines, forming the frame, are joined at all four corners, making a complete square. A straight-edge, laid along the top edge of the book, would cut centrally through the first O of CORREOS, in both values. The lines in the shield are as follows: Left top compartment, seventeen horizontal lines; right top compartment, twelve vertical lines; left bottom compartment, thirteen vertical lines; right bottom compartment, thirteen horizontal lines. I have not reckoned the boundary-lines, either in genuine or forged. All these lines are coarse, thick, uneven, and more or less irregularly drawn. The cap of Liberty is rather like a bee-hive, but the top, such as it is, curls over distinctly to the *right.* The pole seems to stop short at the back edge of the cap, instead of going inside it;

and it is exactly central. The top and side-arms of the cross are quite as long as the stem below the arms. There is a distinct, triangular space below the book, formed by the lower edge of the book, and the flags. This triangle contains eight vertical lines; and the "thing" which hides part of the triangle in the genuine is absent in the forgeries. Below the right-hand flag are to be seen the butt of the left-hand flag-staff (*very* much shorter than in the genuine) and the hooked end of a walking-stick. Below the other flag are the end of the right-hand flag-staff (also shorter than the genuine) and what looks like the mouth of a small cannon. There is no little arch above the cross, on the large semi-circular line. The bottom point of the shield is open; *i.e.*, there is a break in the outline, just at the point, which is not the case with the genuine.

POSTMARKS.

Genuine.—I have seen no postmarked copy.

Forged.—My specimens are all uncancelled.

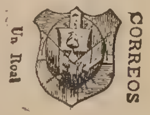
Issue of 1865.

Medio Real, pale green; Un Real, straw, buff.

This is the type with value reading downwards. I describe from a single specimen of the MEDIO REAL, but there are twelve types of this, and, it is said, ten types of the UN REAL.

Genuine.

Typographed, in black, on medium, coloured laid paper. The laid lines run horizontally in my specimen, but I do not know whether this is always the case. The dark parts in the texture of the paper are slightly wider than the light, laid lines. There are eleven dents or concave scallops in the top line of the frame. A straight-edge, laid along the top edge of the book, would pass clear between the C and O of CORREOS. The tests for the shield, etc., are the same as in the first issue. The spear-heads on the flag-staves are short, and rather blunt or stumpy. There are two other spear-heads, above the book, which are very distinct.



First Forgery. Medio Real.

Of this I have only the MEDIO REAL. Lithographed (?) on thinnish, vertically-laid paper, of the palest possible tint of yellowish sea-green; indeed, it might be called greenish-white paper. There are only ten dents in the top frame of the stamp. A straight-edge, laid along the top edge of the book, cuts almost through the centre of the first O of CORREOS. The spear-heads of the flags are very long and pointed, especially the left one. The spear-heads above the book are blunt stumps, the left one is only a dot. The lines in the shield are as follows: Left top compartment, sixteen horizontal lines; right top compartment, thirteen vertical lines; left bottom compartment, twelve vertical lines; right bottom compartment, fourteen horizontal lines. The vertical lines are much thicker and more irregular than the horizontal ones. The triangular space, between the book and the flags, is much the same as in the forgeries of the first issue; except that the two lines forming the pole extend into it, diverging as they go, so that the pole looks like a long cone or extinguisher, reaching from the flags to the cap of Liberty. There are the butts of *three* flag-staves showing below each flag; and the musket and sword are absent. The cross leans over to the right.

There is a black dot in the large, semicircular line (just above the cross), to represent the little semicircle, or arch. The lettering is evidently done with a lithographic pen, instead of being from types. The white vertical bar, at the bottom of the stamp (a portion of the large white cross which divides the shield in four), is not central; but the centre of the bar is too much to the left of the centre of the bottom of the shield.

Second Forgery. Un Real.

Of this I have only the UN REAL. Lithographed, on yellow, and on dirty buff laid paper, moderately smooth, and very thick and hard. The laid lines run sometimes vertically, sometimes horizontally. They are rather peculiar, as the light lines are *much* wider than the dark ones, and can be seen plainly, as the stamp lies on the table. A straight-edge, laid along the top of the book, would cut centrally into the first O of CORREOS. The lines in the shield are as follows: Left top compartment, fifteen horizontal lines; right top compartment, thirteen vertical lines; left bottom compartment, fifteen vertical lines; right bottom compartment, fourteen horizontal lines. The vertical lines are very coarse and irregular, looking as though they had been re-drawn. There is the plain triangle between the book and the flags, as in the other forgeries; and there is a sort of extinguisher in it, but it hardly seems to form part of the pole. The cross is made too tall, so that it touches the outline of the large semicircle. Just above the cross is a small blotch, to represent the little semicircle. There are three spear-butts visible, each side, below the flags; and the musket-stock and sword-handle are absent. There are two dim blotches above the book, not at all like spear-heads. The C and O of CORREOS are much smaller than the other letters. The letters all look as though made with a pen, instead of being printing letters; that is to say, they are printing letters, but hand-made in appearance.

I do not know the date of any of the above forgeries, but they are, I believe, later than the first edition of this book.

POSTMARKS.

Genuine.—I have never seen a postmarked copy.

Forgeries.—Both uncancelled.

Issues of 1866 to 1874. Medio, Un Real.

1866. Medium laid paper.

Medio real, straw. Un, UN real, pale green.

Medium wove paper.

Medio, rose. Un, pale green, deep blue, pale blue.

The same, but with diamond-pattern watermark.

Un real, green.

1867–9. Pelure wove paper.

Medio, rose, lilac-blue, bluish-grey, greenish-grey, yellow, olive-yellow, pale green. Un, lilac-blue, grey-blue. UN, pale rose, magenta.

1870. Medium wove paper.

Medio, pale pink, magenta. UN, deep green, deep blue, salmon, lilac-grey.

1870. Pelure wove paper.
Medio, salmon. UN, salmon.

1871. Medium wove paper.
Medio, blue on rose (all in colour).

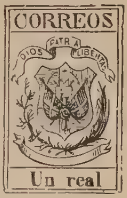
1871. The same, but with CORREOS and MEDIO REAL in black.
Medio, blue on rose.

1873-4. The same, black impression.
Medio, yellow. UN, violet.

From the above catalogue, it will be seen that the varieties of paper and colour in this issue are simply legion. I have seen large numbers of counterfeits at various times, mostly like the third forgery hereafter described, which is the most common.

Genuine.

Lithographed (?), with CORREOS and the value printed in afterwards, generally more or less out of the proper position. The lower half of the S of DIOS is larger than the upper half. The first A of PATRIA is crossed very low down; the upright stroke of the T slants decidedly over to the left; the tail of the R points directly downwards; the I is almost exactly vertical, and the last A, which is very sharply pointed, is crossed higher up than the first A. The upper fork of the left-hand end of the scroll containing the Latin words is a good distance from the side of the frame. The left upper compartment of the shield contains seventeen horizontal lines; the right upper compartment contains fifteen vertical lines; the left lower compartment contains thirteen vertical lines; and the right lower compartment contains fifteen horizontal lines. The two flags on the face of the shield are very distinct, and all the various lines upon them can easily be counted with the microscope. The little outlined white cross in the centre of the upper part of the shield, above the cap of Liberty and the open book, is nicely drawn; and the vertical part is very nearly as long above, as below the arms. The semicircular black line shows a little black ball in it, just above the cross, and the ends of this semicircular line do not quite touch the flag-staves.



Forged.

Of the first forgery, now to be described, I have a sheet, containing, on the left side, one pane of twenty-five stamps (5 × 5) of the UN real, and, on the right side, a pane of the same number of the Medio real. They are not quite alike, so I describe them separately.

First Forgery. Medio Real.

Lithographed, on thin (but not *pelure*) pale green wove paper. CORREOS and MEDIO REAL are lithographed at the same time, as part of the design, instead of being printed in afterwards; CORREOS being rather too much to the right, and MEDIO REAL rather too much to the left. The lower half of the S of DIOS is decidedly *smaller* than the upper half. Each A of PATRIA is crossed rather high up; the upright stroke of the

T is *very* nearly vertical ; the tail of the R points obliquely to the right ; the I slants very much over to the right, and the last A has a square top. The upper fork of the left-hand end of the scroll *almost* touches the side of the frame. The left upper compartment of the shield contains thirteen horizontal lines; the right upper compartment contains twelve vertical lines ; the left lower compartment contains ten vertical lines ; and the right lower corner contains eleven horizontal lines. All these lines are too thick, and coarse and blotchy. The two flags on the face of the shield are not nearly so distinct from the shield as in the genuine ; the lines on the said flags are so blotched as to be indistinguishable. The little cross, near the top of the shield, is badly shaped ; the upper limb is very much shorter than the lower one, and the right arm thick and out of shape. The semicircular line above the flags has no black ball in its centre, and its two ends touch the two flag-staves.

First Forgery. UN Real.

Lithographed, on the same paper as the Medio real, just described. The design is the same as in the Medio real, except in the following points : Correos and UN real are placed centrally in their respective labels. The S of DIOS leans over to the *left*. In the word PATRIA, the R is distinctly taller than the letters each side of it, and the head looks bigger than the tail. The T of this word is quite vertical, and the top of the last A is pointed. The lines in the shield are : Left upper compartment, fourteen horizontal lines ; right upper compartment, ten vertical lines ; left lower compartment, ten vertical lines (like the Medio real) ; right lower compartment, twelve horizontal lines. The cross is much better drawn than that of the Medio real, but the end of the left arm is often broken, though not always. There is a black ball, in the centre of the semicircular line, just above the top of the cross. The cap of Liberty, in both of the above counterfeits, has a large, prominent hook.

Second Forgery. UN Real.

Of this I have only the UN real. Lithographed (including CORREOS and the value), on thin, (but not *pelure*), very hard, very pale rose, and also on softer, yellow wove paper. The lower half of the S of DIOS is smaller than the upper one, and the tail is joined to the body, making it look very like an 8. The T of PATRIA is vertical ; the R has an absurdly swollen head and hardly any tail ; the I is much too short, and slants over decidedly to the right ; the last A has no cross-bar. Only part of the L of LIBERTAD is visible, instead of the whole of it being perfectly distinct. The upper fork of the left-hand end of the scroll *almost* touches the frame, as in the first forgery. The lines in the shield are as follows : Left upper compartment, fourteen horizontal lines ; right upper compartment, ten vertical lines ; left lower compartment, ten vertical lines ; right lower compartment, twelve horizontal lines. The two flags do not show up well from the face of the stamp, but they are better than in the first forgery. The little outlined cross is short and stumpy. The open book below the cross has no lines on it ; though there are five dotted, horizontal lines (to represent printing), on the right-hand page, in the genuine. The cap of Liberty in front of the book is a curious, hook-shaped object, and it is not on a pole, though the pole is distinct in the genuine. The staff of the left-hand flag runs right up to the boundary of the shield, and has no spear-head to it. In the genuine, the spear-head is visible, and does not go anywhere near the outline of the shield.

Third Forgery. Medio Real.

This is the common one, which may be seen in the album of every school-boy. I do not know how many varieties there may be; but I have it on white, bluish green, Prussian blue, greyish-olive, ochre-yellow, and pale magenta.

Lithographed, colours as above, on thin, (not *pelure*,) wove paper, rather hard. CORREOS and the value are lithographed at the same time, instead of being printed in afterwards; CORREOS is placed centrally in the label; MEDIO REAL ditto. The S of DIOS slopes over to the right, instead of being vertical. The P of PATRIA (which has a *very* short stem in the genuine, making it look rather like a D) has a long stem in this forgery; the I slopes considerably over to the right, and the top of the last A is square. The A of LIBERTAD is generally very curiously blotched, or malformed, as though a V had first been drawn, and then corrected. There are *two* vertical lines, instead of one, separating the cross from the left upper compartment of the shield, and one of these two lines is crooked, and touches the left arm of the cross. The left-hand end of the scroll *almost* touches the side of the frame. The lines in the shield are as follows: Left upper compartment, seventeen horizontal lines; right upper compartment, thirteen vertical lines (very crooked), and two or three dotted lines besides; left lower compartment, nine vertical lines; right lower compartment, fourteen horizontal lines; the lower ones going to the very point of the shield, which is blank in the genuine. The flags show up fairly well, and the lines on them are distinct. The outlined cross is too tall, and the upper arm is not in the same straight line with the lower one, but set considerably to the right of its proper place. The cap of Liberty is a blunt cone, with a dark, oblique projection from its left side, near the point. It is set in front of a white square, not at all like a book, and there is an oblique black line reaching from the right upper corner of the square to the right side of the cap of Liberty, near the top. This is not visible in the genuine, or in the other two forgeries, already described. There are no dotted lines on the book. The semicircular black line has no little black ball in it, above the cross; and the said line joins the *outlines* of the flags; so that flags and line together form a sort of blunt ace of spades figure, which is *very* much more prominent and decided than in the genuine. The line below CORREOS goes right across, so as to touch the inner line of the frame on both sides. It does not touch at either end in the genuine, though it is very close on the left side. The inner line above CORREOS is drawn too long on the left side, so that it projects slightly beyond the vertical line which meets it.

Third Forgery. UN Real.

Lithographed, on white, Prussian blue, pale magenta, and greyish-olive wove paper, the same substance as in the Medio real, just described. The design is the same as the third forgery of the Medio real, where not otherwise stated. The words UN REAL are placed slightly too much to the left. The S of DIOS does not slope nearly so much to the right as it does in the Medio real. The A of LIBERTAD generally, but not always, shows a blotch. There is only one vertical line, separating the cross from the left upper compartment of the shield, and it does not touch the cross. The lines on the shield are: Left upper compartment, fourteen horizontal lines (the bottom line is very thick, and is really double); right upper compartment, fourteen vertical lines; left lower compartment, twelve vertical lines; right lower compartment, about fourteen horizontal lines. The sixth horizontal line in the left, upper compartment has been drawn much too far, and projects from the side of the shield. There is a black ball just above the cross in the semicircular line. The inner line of the frame, above CORREOS, is not drawn too long in this forgery. There is a line drawn partly or entirely along the tops of the letters of REAL, joining them together. Some specimens show this line extending from the N of UN, through, and even beyond, the L of REAL, but it does not extend so far in all my copies. The rest of the tests are the same as for the third forgery of the Medio real.

POSTMARKS.

Genuine.—I have no cancelled copy.

First Forgery.—A set of diamond-shaped dots; the whole postmark being much larger than the stamp. Also a mutilated portion of 41; also 42, without numerals; both of these are lithographed at the same time as the stamp.

Second Forgery.—Uncancelled.

Third Forgery.—1, 23.

BOGUS STAMP.

2 Reales.

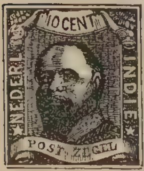
I think our school-boy friends, who are invariably provided with this stamp, in one or more colours, purchase it as an essay; I am not able to say whether there really ever was an essay of this type. The shield, with arms similar to those already described, is on a ground of crossed, vertical and horizontal lines, and is surrounded by an oval, bearing CORREOS, DOS REALES. Outside the oval are four corner-triangles of solid colour, each bearing a "2" in white, the lower ones being inverted. The frame of the stamp is a sort of cable-pattern. The whole is lithographed in Prussian blue, brown, orange, green, or vermilion, on thin, white wove paper, and cancelled with 1, 38 (without numerals), 42 (without numerals), or 98.

* * *

DUTCH INDIES.

I think all the forgeries of these stamps are rather above the average, as the design has been very carefully copied in all the issues.

Issue of 1864. 10 Cents, brownish-carmine.



This stamp was first issued unperforated; but in 1865 it was machine-perforated 12½ × 12. The type of both perforated and unperforated is exactly the same.

Genuine.

Finely engraved in *taille-douce*, on soft, thin, yellowish-white wove paper, the face of which almost invariably shows a tinge of the same colour as the stamp, no doubt owing to the imperfect wiping of the plate during the process of printing. The same thing may be very well seen on some stamps of the United States, and on the 50 reis, blue, of the first head issue of Brazil. The stamp is either unperforated, or machine-perforated 12½ × 12, as above-mentioned; and the gum with which it is backed is of a dark, yellowish-brown colour, almost as dark as that on the first 3 cents of St. Thomas. The background, behind the head, is composed partly of crossed, vertical and horizontal lines, and partly of horizontal lines only; the portion of the background in the top, left-hand corner, has *only* horizontal lines. The king's nose stands out well, with a blunt and rounded point. The front of the moustache is clipped rather short, so that the contour of both lips can be seen; the upper lip is decidedly pointed in front. On the shoulder, above the L of ZEGEL, will be seen a dim, white blotch, and one or two indistinct, white lines, forming the button and part of the shoulder-strap of the epaulette; but the whole would not be noticed, unless expressly looked for. The ground of the two side-labels, containing NEDERL INDIE, is very decidedly shaded with crossed, vertical and horizontal lines, which can be easily seen. The side-stroke of the 1 of 10 does not touch the tail of the left-hand dolphin; and the bottom of the said 1, and that of the T of CENT are both slightly pointed, instead of being cut off square. There are four lines of shading on the label, to the right of the T of CENT, and all four are of different lengths. This is very well marked.

Forged.

Rather nicely lithographed, on white wove paper, very thin, not at all tinted, backed with white gum; unperforated. The whole of the background, behind the head, is shaded uniformly with crossed, vertical and horizontal lines. The king's nose is much too white, and the point is quite sharp, compared with the genuine. The front of the moustache hides the upper lip altogether, and the outline of the mouth is one straight line. On the shoulder, above the L of ZEGEL, there is a *very* prominent and distinct mark, like a ⊲ on its side, with a large white dot or blotch inside it. The ground of the two side-labels, containing the words NEDERL INDIE, appears to be perfectly solid and uniform at first sight; though it is really formed by crossed lines, which are set so close that they have run together in almost every part. The side-stroke of the 1 of 10 touches the tail of the left-hand dolphin; and the bottoms of the 1, and of the T of CENT, are cut off almost square; indeed, that of the T is quite square. The four lines of shading, to the right of the T of CENT, are of equal height. The colour of this forgery is something like that of the genuine, but with more red and less brown in it. Mr. Pemberton calls the genuine stamp "*rose*," but I never saw one that could be said even to approach that colour. One of my own specimens slightly resembles the normal tint of our own obsolete red 1d., and I suppose even that would hardly be called rose.

Some time ago, I saw another forgery of this stamp; but it was a frightful caricature; lithographed, on bright yellow paper, and not in the least likely to deceive, so I did not trouble to take notes of it. If any reader should possess a specimen, he can easily decide its worthlessness by the tests of the genuine given above.

POSTMARKS.

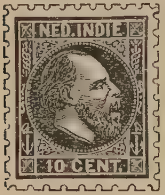
Genuine.—The genuine stamps bear 1, also 13.

Forged.—The forgeries have 1, also 72.

Issue of 1869. 5, 10, 20, 50 Cents.
Issues of 1874–82. 15 Cents.

It is quite possible that other forgeries of these stamps exist, besides the values enumerated, but these are the only ones which I have seen. The second set came to me in 1890. It is not nearly so deceptive as the first set.

Genuine.



Engraved in *épargne*, on thickish, white wove paper; no watermark; perforated 14, 13 × 14, 13½, 12½ × 12, 11½ × 12, etc. There are eighty-seven pearls in the circle round the head. The lower lobe of the ear is very small, and part of it is shaded. The serpents, twining round the rods in the tops of the side-labels, have very distinct wings, each with four feathers. The bottoms of the anchors are both alike, both pointed, and their flukes are also all alike, and very distinctly barbed, like arrow-heads. The flukes or barbs are separated from the arms of the anchors by little lines, which form the lower outlines of the barbs. The tails of the serpents do not touch the outline of the central circle. The pearls are very large, perfectly round, and all of exactly the same size. The letters of the inscriptions are very clear and broad, with their ends cut off perfectly square. There is a short, strong vertical line on the lower eyelid, below the front of the pupil.

First Forgery.

Lithographed, rather carefully done, on very white, and rather thick wove paper; unperforated, or pin-perf. 13. There are only eighty-six pearls round the central circle, and they are much smaller than those in the genuine, and irregular in shape; some of them being blotched together occasionally. The lower lobe of the ear is much larger than in the genuine, more prominent, and altogether without shading. The wings on the rods are not very distinctly drawn; they only show three feathers each, and the serpents below them have no eyes, though these can be distinctly seen in the genuine. The tail of one of the serpents, round the right-hand rod, *almost* touches the outline of the circle round the head, and in many copies it does touch it. The bottom of the left-hand anchor is more sharply pointed than the right-hand one, and the barbs are not all alike, one or more being generally a mere blotch. The letters of the inscriptions are too thin, blotchy or ragged, and their ends are all more or less rounded. There is a round dot on the lower eyelid, to represent the vertical line of the genuine.

Second Forgery.

Not nearly so good as the one just described. Lithographed, on stout, very yellowish-white wove paper; pin-perf. 13. There are only sixty-seven pearls round the circle, and they are absurdly irregular in shape, most of them being like white hyphens. The lower lobe of the ear is shaded by two dots, instead of the fine lines of the genuine. The wings on the rods above the serpents' heads are mere blotches, and the serpents do not appear to have any heads, much less mouth and eyes. The anchors are very sharply pointed at the bottom, but the barbs are only indistinct blotches. The right fluke of the left anchor splays out more than the corresponding one of the right anchor. The inscriptions are better than in the first forgery, though the rest of the impression is worse. There is a dot, or, sometimes, an oblique line of shading, on the lower eyelid, below the front of the pupil. I do not think this counterfeit likely to be at all dangerous.

POSTMARKS.

Genuine.—1, 13, 42.

Forged.—A large circle with lettering. Also 13.

ECUADOR.

The counterfeits of the Ecuador stamps will not be found particularly dangerous, except the imitations of the 1873 set, which are above the average. There are two *timbres de fantaisie*, which I had better take first. It will be understood that these two stamps never existed.

BOGUS STAMPS.

Dos (2) Reales, green; Doce (12) Reales, scarlet.

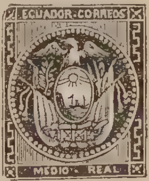
Both of these stamps are very nicely done, and, if they had been imitations of any of the values really issued, they would have been decidedly dangerous. They are of the type of the 1865 set, of which only the values MEDIO (½) REAL and UN (1) REAL were issued. There is no need to go any further into the details of these two essays on credulity, as their facial values will at once condemn them.

POSTMARKS.

The DOS REALES is not cancelled; the DOCE REALES bears three concentric circles, with numerals in the centre.

Issue of 1865-72. Medio Real, blue.

Genuine.



Lithographed, in slate-blue, and also in ultramarine, on thin, greyish-white wove paper. The sun's face has several dots on it, but they cannot be said to resemble eyes, nose, and mouth, as, in all legible copies, there is merely a straight row of dots, touching each other, where the eyes would be, and two dots, very much to the left, where the nose ought to come. There are seventeen rays round the sun, including those which form part of the rainbow. The key-pattern is in four separate pieces, each piece containing five "keys." The branch on the left side, between the oval and the flag, bears thirteen leaves. The right-hand flag has five white stripes on it, and the left-hand flag has four. The head of the axe shows very distinctly, projecting from the left-hand end of the *fasces*, below the central oval. The steamer in the oval has a large, dark flag flying from the left-hand mast. There are seventy pearls round the large circle; they are large, uniform in size and shape, and do not touch each other anywhere. The vertical lines of shading in the spandrels are *very* fine, and many of them run together, so that I have been unable to count them. Some copies of these stamps are very badly lithographed, so that the design can hardly be made out at all; this is more especially the case with those printed in slate-blue. Those printed in ultramarine, especially the dark shades, are usually much better executed.

Forged.

Lithographed, in Prussian blue, on greasy-looking wove paper, which has a very strong shade of greenish-blue on the surface, showing more or less through the substance of the paper. The sun's face bears regular eyes, nose, and mouth, which can easily be seen. There are twenty-eight rays round the sun. The key-pattern is very coarse, and there are only three "keys" in each piece. The branch on the left-hand side bears nine leaves only. The right-hand flag has five white stripes on it; the left-hand flag has five also. The *fasces* would hardly be recognised, and there is no axe-head to be seen projecting from the left-hand end. The steamer has no flag, and what ought to be the funnel appears like a palm tree with a dome-shaped head. There are 102 pearls round the large circle; they are very small, and some of them are pointed, instead of being round. The vertical lines of shading in the spandrels are very coarse, more especially on the left-hand, at the bottom.

POSTMARKS.

Genuine.—1, 29, 38.

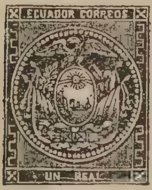
Forged.—1, with name, etc., in a straight line, in the centre.

Same Issue. Un Real, shades of yellow.

I have called this the same issue; but the fact is, that the MEDIO REAL, blue, and the UN REAL, green, are said to have circulated in the interior only, and this UN REAL, yellow, was used for letters to foreign countries.

Genuine.

Lithographed, in pale yellow, ochre-yellow, orange-yellow, or greenish-yellow, on greyish-white, or on bluish-white wove paper, also on *quadrillé* paper, *i.e.*, having laid lines, forming squares or oblongs. The large circle contains seventy-seven pearls, but they are not so large nor so regular as those of the MEDIO REAL. There are five "keys" in each of the four pieces of key-pattern, as in the genuine MEDIO REAL. The white lines forming this key-pattern, the crosses in the four corners, and the letters of both top and bottom inscriptions, are all of as nearly as possible the same width. There is a white stop before UN, and a similar one after REAL, and these two words do not anything like fill up the label which contains them. There are five white stripes on the right-hand flag, and four on the left-hand one, as in the genuine MEDIO REAL; and seventeen rays round the sun, including those which form part of the rainbow.



Forged.

Very coarsely lithographed, in *vermilion*, on roughly-made, bluish-white wove paper. The large circle contains 108 pearls, very irregular in shape and size, and many of them running together. There are only three "keys" in each of the four pieces of key-pattern. The words ECUADOR CORREOS are in thin letters, like the genuine, but the bordering lines of the key-pattern are thicker than the lettering of the said words. The words UN REAL are thicker still, and the crosses in the corners are thickest of all; whereas, as I have pointed out, *all* these are of the same thickness in the genuine. I hope I have made it sufficiently clear that the above description has reference to the thickness or thinness of the white lines composing the said letters, key-pattern, and crosses. The words UN REAL fill up the label containing them, and there is no stop either before or after them. Each flag has five white stripes in it. I have only a very bad copy of this counterfeit, but there seem to be far more than seventeen rays round the sun, and they are blotched together a good deal. This forgery is not at all likely to prove dangerous ; it is even coarser than the forged MEDIO REAL.

POSTMARKS.

Genuine.—The genuine—at least all the copies which I have seen—bear a very singular cancellation, differing from any others with which I am acquainted. It consists of four concentric oblongs, with a very boldly zigzagged outline, and containing P. I., in large, outlined letters. I have six or eight copies of this UN REAL, yellow, in my collection, and they all, without exception, bear this postmark, the only variation being that one of them is struck in red, and all the others in black.

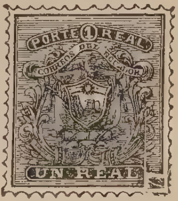
Forged.—54, without numerals ; 62.

It will be noticed that I have not described the genuine UN REAL so minutely as the MEDIO REAL ; but the colour is invariably so very faint that it is extremely difficult to make out any details at all. The forgery is a down-right vermilion, about the same shade as the normal hue of the 40 centimes of the French Republic of 1849.

Issue of 1872.

1 Real, orange-yellow, and orange-vermilion.

Genuine.



This stamp is an evident copy of the first Costa Rica set, but of very inferior execution, compared with those beautiful stamps. Lithographed, on white wove paper, usually rather thin and soft (but I have one copy on quite stout paper) ; perforated 11. The condor's neck is very thin, but not unnaturally so ; it is about the same thickness as the upright stroke of the T in PORTE. The sun is set rather high up on the rainbow ; that is to say, supposing the rainbow passed in front of the sun, instead of behind it, the lower part of the sun's face would be hidden, and the upper third of it would appear above the rainbow. There are seventy-eight horizontal lines of shading, including the border-lines, counting down the right side of the stamp. The horizontal lines inside the scroll-work—that is to say, behind the condor, flags, and shield—are *very* close together, quite twice as close as the lines on the outer portion of the design. This is, perhaps, the best test of the genuine, for it can be very readily seen. The cross-strokes of the T and E of PORTE, and of the E and L of REAL, are *very* thin—much thinner than the vertical strokes of the said letters. The white outline of the little oval containing the figure 1, at the top of the stamp, is perfect all round, and the top of this oval touches the fourth line from the top of the stamp, including the outer line. The two lines running round the whole stamp are very close together, so much so that there is not room for another line to be put between them. The white spot, representing the paddle-box, is in its proper place in the centre of the hull of the steamer ; the lower part of the funnel is dark, and the upper half is white. There is a very distinct cloud of steam or smoke coming out of the funnel, and going to the right.

Forged.

This is not at all a bad imitation, and I have no doubt it has taken in a good many unwary ones. Lithographed, in pale vermilion, on thin, yellowish-white wove paper: pin-pricked 12½. The condor's neck is unnaturally thick, being quite twice as thick as the upright stroke of the T of PORTE. The sun is set centrally on the rainbow; that is to say, supposing the rainbow were to pass in front of it, it would hide the centre of the sun's face, leaving a little bit of equal size showing both at the top and the bottom. There are only sixty-nine horizontal lines of shading in the general background of the stamp, counting down the right-hand side, and including the top and bottom lines. The horizontal lines inside the scroll-work, behind the condor, flags, shield, etc., are no closer together than the others, being, in fact, merely continuations of them. This is very easily seen, and will be a good test for this forgery. The cross-strokes of the T and E of PORTE, and the E and L of REAL, are the same thickness as the upright strokes of the said letters, except that the lower cross-stroke of the E of REAL is a little thinner than the rest. The white outline of the little oval containing the figure 1, at the top of the stamp, is broken below, just above the word DEL; and it is placed too high up, so that it touches the third line from the top, counting the top line as one. The two lines running round the whole stamp are at some distance from each other, so that another line could easily be put between them. The white spot, representing the paddle-box, is too much to the left; the funnel is dark all the way up; and the cloud of steam or smoke appears to be issuing from the left-hand mast, instead of from the funnel.

POSTMARKS.

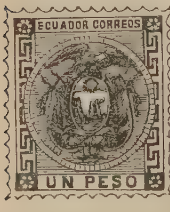
Genuine.—I only possess one obliterated copy of the genuine, and it is cancelled with dots, which almost pierce the paper; but I cannot make out the form of the handstamp.

Forged.—The forgery is obliterated with 62. It must be borne in mind that this forgery is deceptive, not because *it* is so good, but rather because the genuine is so poor.

Issue of same year. Un Peso, rose, carmine.

This stamp is very much prettier than any of those before described; and so is the MEDIO REAL which was issued at the same time, but which I have not yet seen imitated. The forgery is exceedingly good, and very likely to deceive.

Genuine.



Typographed (?) in rose or carmine, on very white wove paper; perforated 11. There is a good space of white between the rays of the sun and the border of the shield. The mountain-peaks have a sort of oblique snow-line marked upon them, and their points are rather higher than the smoke from the steamer. The front flags are shaded all over, except a very small portion, near the outer edge. The axe, in the lictor's *fasces*, below the shield, has its head properly shaped. There are eighty-three square white dots round the circle. The inside of the U of UN is square at the bottom, and the inside of the O of PESO is nearly square. The point of the condor's right wing, *i.e.*, on the left-hand side of the stamp, does not touch the outline of the circle.

Forged.

Very nicely lithographed, in carmine, on white wove paper, which shows very plainly the meshes of the wire gauze on which it was made; pin-perf. 12½ and also 13. The upper rays of the sun almost touch the top of the shield. There is no oblique snow-line upon the mountain-peaks, and their summits are slightly lower than the smoke of the steamer. A large portion of the front flags is altogether unshaded. The head of the axe in the lictor's *fasces* appears to be cleft in two. There are only sixty-eight square, white dots round the circle. The inside of the U of UN is rounded, and the inside of the O of PESO is very nearly round. The point of the condor's right wing touches the circle, below the E of ECUADOR.

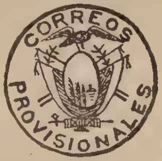
POSTMARKS.

Genuine.—The genuine stamps usually bear a double circle, with name between the circles at the top, FRANCA at the bottom, and date, etc., in the centre of the inner circle.

Forged.—The forgeries are cancelled with a rectangle, or a diamond, of square dots.

UNOFFICIAL PERFORATIONS.

The 1 real and the 1 peso above described are to be found with a large, irregular perforation, gauging from 6 to 11. I have had specimens perforated 8 and perforated 11, but have not seen those perforated 6. These are all false and unofficial perforations.

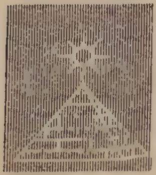


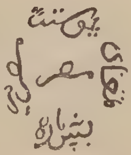
REPRINTS.

The issues of 1865 and 1866, and the circular surcharge of 1897 here shown have all been reprinted. Full particulars will be found in Mr. Bacon's *Reprints*. With regard to the 1865 issue, however, the MEDIO REAL and the UN REAL, in both colours, come within the scope of my book, as they differ in size from the genuine, and must therefore have been redrawn, which makes them forgeries, and not ordinary reprints. The genuine MEDIO REAL measures 19×22 mm., and the genuine UN REAL measures 18½ to 19×23 to 23¼ mm. In these *soi-disant* "reprints," the MEDIO REAL measures 19½×23½ mm., and the UN REAL 20 to 20¼×24¼ mm. I have not seen these stamps myself, but have transcribed this information from Mr. Bacon's book.

* * *

EGYPT.





One peculiarity I have noticed, with regard to the first issue for Egypt, on the part of the vast majority of collectors, and even of catalogue-makers who ought to know better, and that is their very determined habit of placing these unfortunate stamps any way but the right one. All the later issues are evidently intended to be placed with their longest sides top and bottom; and so I suppose that, as the stamps of this first issue are much about the same shape, it is thought that they ought to be placed in the same position; but the proper way of placing them is with the oval loop of the central surcharge upwards, as is done in our illustration, which renders three out of the five surcharges legible at once, and the other two with little difficulty. The watermark will also assist in the proper placing of the stamps, though I have seen many copies in which it is inverted. (The 1 piastre, however, does not bear the watermark.) As regards the surcharges, the central one means "Egypt," the left-hand one, probably "Egyptian." The bottom one is the value in words, and the others are beyond my small skill to decipher. Some stamps, apparently of this first issue, are not uncommonly found on thickish paper, without watermark, but of much the same colours as the normal specimens. Moens calls them essays; but I fancy they are proofs, or else (which is more likely) reprints.

As officials in the country in question are ever ready to turn an honest penny (or a dishonest one either, as some of my friends used to say, who were Egyptian bondholders in the bad, old days), it is more than probable that very many of the unused specimens of this first issue now to be found in the albums of collectors are reprints, issued, on purpose for sale to philatelists, since the issue became obsolete; and therefore I, with many others, decidedly prefer *used* specimens.

Issue of 1866. 5, 10, 20 Paras; 1, 2, 5, 10 Piastres.

Genuine.

As the design varies for each separate value, I shall have to describe them one by one; but first I may take the tests common to all the values.

Typographed (?) in colour, on thin, greyish-white wove paper; watermarked (all but the 1 piastre) with a ten-rayed star, or flower, whichever it may be, over a pyramid; perforated 12½ all round, or sometimes perforated 12½ top and bottom, and unperforated at the sides. The characters of the top surcharge are all joined together; the one like a magnified comma touching the oblique stroke to the left of it with its tail.

5 Paras. Genuine.

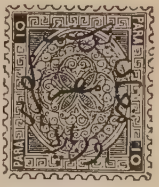
The right-hand end of the middle surcharge is a very small, blunt, upward hook; and the left-hand end of it is a long, large, upward hook, whose upper point ends on a level with the right-hand hook. The bottom surcharge has one dot below the first character on the right-hand end, three clustering dots below the centre of the said surcharge, and one dot over a short wavy line, above the surcharge, a little to the right of the centre. The 5 in each corner is small and compact, with its head quite as large as its tail. The central flower has fourteen petals. The borders of the stamp are formed of diamond-shaped ornaments; but the point of a large diamond runs into the middle of each piece of bordering, at the top and bottom and sides. The top border has three entire diamonds to left of the large one, and *almost* three entire diamonds to the right; but the large diamond hides a small part of the inner diamond on the right. The bottom border contains three entire diamonds to the right, and also three entire ones to the left of the large one. The inner points of these large diamonds, at top and bottom, do not touch the frame, or rather the points of the frame, of the central flower.

5 Paras. Forged.

Lithographed, on stout, very white wove paper; no watermark; perforated 12, and sometimes 12½. The character like a magnified comma, in the top surcharge, does not touch the oblique stroke to the left of it with its tail. The right-hand end of the middle surcharge is a small knob, which points downwards, obliquely, to the right. The left-hand side of the said surcharge ends merely in a curve, with a blunt end, a good deal lower than the level of the right-hand end. The bottom surcharge is quite different from the genuine, being a copy of the bottom one of the genuine 20 paras, to be described hereafter. There is a stroke under the first character of this surcharge to the right, three clustering dots under the last character to left, and no dot at all above the surcharge. Each 5 is of a peculiar shape, with the tail very much larger than the head. The central flower has nineteen petals. In the top border, there are only two and a half entire, small diamonds, on each side of the point of the large diamond. In the bottom border, there are three to the left, and two and a half to the right of the large diamond. The inner points of the top and bottom large diamonds are joined to the points of the frame round the central flower.

10 Paras. Genuine.

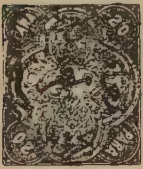
The paper, watermark, and perforation are the same as in the genuine 5 paras; the central surcharge also is exactly the same. In the bottom surcharge, there is a short, upright stroke at the right-hand end, and a thing like a figure 8 with the top broken, at the left-hand end, with three clustering dots below it. There are twenty-eight circles round the central oval. The coloured line outside this oval is not blotched anywhere, and it is the same thickness all the way round. The 10 in the left-hand upper corner has the 1 without any oblique side-stroke; *i.e.*, it is simply a straight line, and the 0 is very much thicker than the 1. The 10 in the lower left-hand corner has its 1 a simple straight stroke like the other, and the 1 and the 0 are of equal thinness.



10 Paras. Forged.

Paper, perforation, etc., the same as in the forged 5 paras. The large, central loop of the middle surcharge is broken at the top. In the bottom surcharge, there is a dot at the right-hand end, a large hook at the left-hand end, and three separate dots and a sort of a comma at various distances along the top of the inscription. (This is a copy of the bottom surcharge on the genuine 1 piastre.) There are only twenty-seven circles round the central oval. The coloured line surrounding this oval is blotched, to the left of the bottom of the oval, and too thick to the right of the bottom of the oval. There is a stop before the 1 of the 10 in the upper left-hand corner, and the 1 has an oblique side-stroke; the 1 and the 0 are of equal thickness. The 10 in the lower right-hand corner is like the other, but there is no stop before the 1.

20 Paras. Genuine.

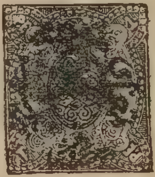


Paper, perforation, watermark, etc., the same as in the genuine 5 paras. The right-hand end of the middle surcharge is a very small loop, with a white centre. The right-hand end of the bottom surcharge is like a capital V, laid on its side, with its point to the left, and with a short, wavy stroke below it. There is a thick, small o, forming the top of the central letter of the inscription, and with three clustering dots below the left-hand end of it. The P of PARA in the upper, left-hand corner is of the same thickness as the rest of the letters of the word; and the top of each A is pointed. The P of PARA in the lower, right-hand corner is like the other one; but the top of each A is cut off square. The bottom, heart-shaped point of the central cross or ornament inclines too much to the right of its proper position.

20 Paras. Forged.

Paper, perforation, etc., the same as in the forged 5 paras. The right-hand end of the middle surcharge is a black knob; and the centre of the middle loop of it is round, instead of being oval, as the genuine is. The bottom surcharge is like that of the genuine 5 paras, with a dot below the first letter at the right-hand end, a dot and a stroke above the middle of it, and three clustering dots below the middle. The P of PARA in the upper, left-hand corner is very thin, and squeezed up, compared with the rest of the letters of the word; the first A is pointed, and the second A is cut off square. The P of PARA in the lower, right-hand corner is very badly shaped; the first A is cut off square, and the second A is rounded at the top. The bottom point of the central cross or ornament inclines too much to the left of its proper position.

1 Piastre. Genuine.



Paper, perforation, etc., the same as in the genuine 5 paras. This value, as I said before, is not watermarked. The little loop at the right-hand end of the central surcharge is on a level with the line to the left of it. This surcharge exactly fills up the width of the central oval; that is to say, it is as long as the oval is wide. The semicircular portions of the arabesque oval, which project into the corner-labels containing the figures and letters, are all of exactly equal size and shape. There is a round, white stop between the letters P.E, in the left-hand, upper corner, and the E is taller than the P. There is also a round white stop between the letters P.E, in the lower, right-hand corner, and the E is *very* much taller than the P. There are ninety-seven equal-sized pearls round the frame. The outer line of the stamp is thicker at the top and bottom than at the sides.

1 Piastre. Forged.

Paper, perforation, etc., the same as in the forged 5 paras. The right-hand loop of the central surcharge is bent downwards, below the level of the line to the left of it. This surcharge is too short, and does not fill up the width of the central oval. The pieces of the arabesque oval, which project into the corner-labels, are of different sizes; and those which go into the corners, containing the figure 1, are very much larger and rounder than those which go into the other corners, containing the letters P.E. There is a square, white stop between the letters P.E, in the upper, left-hand corner, and both the said letters are of the same height. There is an almost invisible stop between the letters P.E, in the lower, right-hand corner, and both the letters are of the same size. There are eighty-four pearls round the frame, of all sizes and shapes. The outer line of the stamp is thinner at the top and at the bottom than at the sides.

2 Piastres. Genuine.

The paper, watermark, perforation, etc., are the same as in the genuine 5 paras. The right-hand end of the middle surcharge is a small, round loop, which is level with the line to the left of it; the centre of the large loop, in the middle of this surcharge, is an oval; the left-hand end of it is a large, upward hook, as before, with its tail pointing almost towards the large, central loop. The design or ornament in the central circle is not at all prominent, and has very little white about it; indeed, the colour of the stamp is usually so pale, that it is almost impossible to describe the shape of the central flower. The ring round this central circle is shaded all the way round, with crossed, vertical and horizontal lines. The octagonal frame, round the whole design, is filled with a double spiral pattern, difficult to describe, but almost exactly like the twined snakes to be seen on the stamps of the Dutch Indies, though, of course, smaller, and not in the least like a rope. There is a distinct, white stop after each of the letters P.E., in the left-hand upper corner; the letters are very thick and clumsy, and the middle tongue of the E projects as far as the upper and lower strokes. The same description exactly holds good for the letters P.E, in the lower, right-hand corner. The 2 in the upper, right-hand corner is compact in shape; the tail is quite as thick as the rest of the figure. The other 2, in the lower, left-hand corner, is exactly the same. The ordinary colour of this stamp is a pale, dull "ochreish" orange.

2 Piastres. Forged.

Paper, perforation, etc., the same as in the forged 5 paras. The small loop at the right-hand end of the middle surcharge is bent downwards, below the level of the line proceeding from it; the centre of the large loop, in the middle of this surcharge, is triangular in shape; the left-hand end is a semicircle, whose end points directly upwards. The central design is very white and prominent, looking like four white ivy leaves, arranged in the form of a cross. The ring round this design is shaded with vertical lines only. The pattern filling the octagonal frame, round the whole design, is a rope, with rather loose strands, and not in the least like the double spirals of the genuine. There is a *very* small stop after the P, in the upper, left-hand corner, but only a sort of indication of a stop after the E; the letters are not too thick, and are properly made; and the central tongue of the E is shorter than the upper and lower ones. This description will hold good also for the letters in the lower right-hand corner, except that there is a small stop after both P and E. The 2 in the upper, right-hand corner is thin—thinner than the letters opposite to it—and the tail is thinner still. The 2 in the lower, left-hand corner is just the same, except that its tail, or part of it, is so thin as to be almost invisible. The colour of the forgery is generally either a greenish-lemon, or greenish-orange; the latter, I think, is the more common.

5 Piastres. Genuine.

Paper, watermark, perforation, etc., the same as in the genuine 5 paras. The middle surcharge is exactly like that on the genuine 2 piastres just described. In the lower surcharge, there is a dot below the first letter on the right-hand side; and above the surcharge, counting from the right-hand end, there is, first of all, a dot with a short vertical stroke below it, then a dot, a little to the left, then a comma, and then another dot, with a stroke beneath the dot. (It will be understood that these are all at various distances along the top of this surcharge.) The central design is a flower, with seven petals; and immediately round the flower there is a small ring, shaded with vertical lines. Just inside the largest oval there is a very narrow oval, filled with pearls; these pearls are very indistinct, and would hardly be noticed at a first glance. There are eleven of them in the top part of the oval, twelve in the bottom part, eleven on the right-hand side, and thirteen on the left-hand side. There is a stop after each of the letters P.E., in the upper, left-hand corner, and a stop after the P only, in the lower, right-hand corner. There is a stop after the 5, in the upper, right-hand corner, and the head and tail of the figure are both of the same thickness. There is no stop after the 5, in the lower, left-hand corner, and the head of the 5 is much thinner than the tail. Each of the corner-circles distinctly touches both sides of each corner; indeed, the upper, right-hand circle projects slightly beyond the right side of the stamp.

5 Piastres. First Forgery.

Paper, etc., as in the forged 5 paras. The large, central loop of the middle surcharge is broken at the top, and the left-hand hook has a blunt point, instead of a very sharp one. The lower surcharge is a passable imitation of the genuine. The central design is a flower, with six petals, and the little ring round it is perfectly white, without any shading at all. This is a very easy test. The pearls are much too distinct, and too far apart; there are ten of them in the top of the oval, ten in the bottom of it, twelve on the right-hand side, and ten on the left. In both the lettered circles, there is a stop only after the P. There is no stop after either 5: the upper one is a large, straggling figure, with the tail larger than the head; the lower one is more compact, with head and tail of equal thinness. The corner-circles do not really touch any of the boundary-lines, though there is a blotch to the left of each of those on the left side, which makes them look as though they touched the left-hand outline of the frame.

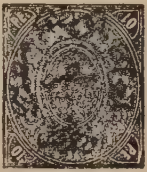
5 Piastres. Second Forgery.

Paper, etc., the same as in the forged 5 paras. The right-hand end of the middle surcharge is opened out into a semicircle, and the left-hand hook is blunt. The lower surcharge is not in the least like the genuine, being a copy of that upon the genuine 10 piastres. There are only six petals to the central flower, and the ring round it is white, as in the first forgery of this value. The pearled oval has ten pearls at the top, ten at the bottom, thirteen on the right-hand side, and ten on the left-hand side. There is a stop after both P and E, in the upper, left-hand corner, and a stop after the P only, in the lower, right-hand corner. There is a stop after the upper 5, which figure has its head larger than its tail. There is no stop after the lower 5, which figure has its tail very much larger than its head. The head and tail of both these figures are of equal thickness; the corner-circles do not touch the outline of the frame.

5 Piastres. Third Forgery.

Paper, etc., the same as in the last forgery. The right-hand end of the middle surcharge is opened out into a semicircle. The large loop, in the centre of this surcharge, is broken at the top, and the tail of the left-hand hook is blunt. The central flower has six petals. The ring round it is white, instead of being shaded. There are ten pearls at the top of the pearled oval, nine at the bottom, about twelve on the right-hand side, and ten on the left-hand side. There is a stop after each of the letters P.E., in the upper, left-hand corner; but a stop after the E only, in the lower, right-hand corner. The upper 5 is altogether undecipherable, being blotched into the background. The lower 5 has its tail very sharply pointed, and larger than the head, and thinner. The circles do not touch the outline of the frame. This is the worst forgery of the lot, and ought not to deceive anybody.

10 Piastres. Genuine.



Paper, watermark, etc., the same as in the genuine 5 paras; middle surcharge exactly the same as the last. The central oval is filled with an arabesque design, but so faint that the details cannot be described. The points of the large corner-triangles do not anything like touch each other, and there is a space of at least a quarter of an inch between them, on each side of the outer oval, and rather less at the top and bottom of it. There is a white stop after both P and E, in both corners, and one also after the upper 10. The letters do not touch the boundary of the little frames containing them. The colour of the stamp is slate.

10 Piastres. Forged.

This appears to be from another set. The paper is thicker and smoother, and of a decidedly yellowish tint. The little loop at the right-hand end of the middle surcharge is broken at the top, and the hook at the left-hand end points directly upwards, instead of towards the large, central loop. The top surcharge is not all in one piece. The tail of the magnified comma does not touch the oblique line to the left of it. The central oval is the best test for this forgery, as it is filled simply with crossed, vertical, and horizontal lines, without any arabesque pattern in it at all. The points of the large corner-triangles come very close together; those on the right almost touch, those on the left are nearly as close, but those at the top and bottom are a little further from each other. There is a white stop after the P only, in the top corner, a stop after both P and E, in the lower corner, and the top E touches the outline of the little frame round it. There is no stop after either 10. At a first glance, this forgery looks rather better than the genuine; but the oval of crossed lines will at once betray it. The colour is a greenish neutral tint, not at all like the dull slate of the genuine.

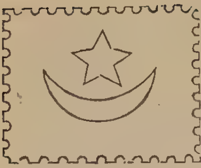
POSTMARKS.

Genuine.—1, 3, 12.
Forged.—1, 37 (no numerals), 52, 101.

Issue of 1867. 5, 10, 20 Paras; 1, 2, 5 Piastres.

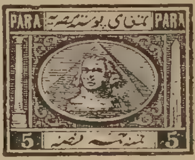
There are four types of each value in this issue, distinguished by the position of the pyramid in the central oval, and by the shape of the Arabic letters, but I have not been able to obtain entire sheets of the different values. Some of the forgeries are rather well done, and are considerably more deceptive than the counterfeits of the first issue.

Genuine.



All the values are engraved in colour, on hard, moderately thick, white wove paper, watermarked with a star over a crescent, as here shown; perforated 15 × 12½. I have called the design on the back a "watermark"; but the fact is that this design is impressed *after* the paper is made, something after the manner of the oval design on the backs of the Swiss stamps of 1862–82; whereas a proper watermark is made in the paper, during the manufacture, before it is quite solidified.

5 Paras. Genuine.



The head of the sphinx does not touch the two outlines of the front face of the pyramid, and there is a pretty good space between the head and the said outlines. There are twenty horizontal lines of shading in the left-hand half of the central oval, and only nineteen in the right-hand half. The point of the pyramid projects *very* slightly above the topmost line of shading. The dark oval touches the frame to left, to right, and at the top; but not at the bottom. The left shoulder of the sphinx (*i.e.*, to the right of the stamp) has two horizontal lines across it, separating it, as it were, into three divisions; but these divisions are not like steps. The point of the pyramid is rather blunt. The labels at the bottom, containing the figures of value, are very much wider than the width of the side-frames which contain the pillar and "needle"; indeed, they are nearly as wide as the two labels at the top, which contain the word PARA.

5 Paras. First Forgery.

I have only one copy of this counterfeit. It is very good, and not common. The specimen is cut closely, so I am not able to say whether it has been perforated or not. Lithographed, on hard, white wove paper, very like that of the genuine, but without any watermark. The head of the sphinx *almost* touches the two outlines of the front face of the pyramid. There are twenty-one horizontal lines of shading on the left-hand side of the central oval, and the same number on the right-hand side. The pyramid ends in a tolerably sharp point, which only just comes up as far as the uppermost line of shading, and does not project beyond it. The dark oval touches the frame on the right side, and very nearly touches it on the left; but is at a considerable distance from the top and bottom of the frame. The left shoulder of the sphinx, on the right side of the stamp, is cut into three very distinct steps. The labels at the bottom, containing the figures of value, are as wide in this forgery as in the genuine.

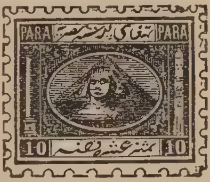
5 Paras. Second Forgery.

This is much less like the genuine than the one just described, but is very much more common; in fact, I continually find the whole set of this type in the collections sent to me for opinion.

Lithographed, in reddish-orange, instead of golden-yellow, on thick, rather soft, *very* white wove paper; no watermark; badly pin-perforated 12½. The head of the sphinx *almost* touches the outlines of the front face of the pyramid, as in the first forgery. There are twenty-two horizontal lines of shading on the left-hand side of the oval, and twenty-one on the right-hand side. The pyramid is sharply pointed, and the point does not project beyond the topmost line of shading. The left shoulder of the sphinx, on the right-hand side of the stamp, is cut into three distinct steps, as in the first forgery. The great test, however, for this counterfeit is in the fact that the lower labels, which contain the figures of value, are only as wide as the width of the side-frames, which contain the "needle" and the pillar. The dark oval touches the frame on the right side only. The Egyptian inscription in the bottom label is that of the genuine 5 *piastres*, to be described hereafter.

10 Paras. Genuine.

Perforation, watermark, etc., exactly the same as in the genuine 5 paras. Indeed, to save trouble and unnecessary repetition, I may say here that all the genuine are alike in these characteristics. The head of the sphinx does not touch the two outlines of the front face of the pyramid. In one type, there are twenty horizontal lines of shading on each side of the central oval, behind the pyramid; and in another type, there are twenty on the left-hand side, and nineteen on the right-hand side. In the former type, the point of the pyramid projects considerably beyond the topmost line of shading, and in the other type, it does not project at all—the dark oval touches only the right-hand side of the frame. The left shoulder of the sphinx looks somewhat as though it had been cut into steps, but not so markedly as in the forgery of the 5 paras. The labels at the bottom are nearly as wide as the corresponding ones at the top. The 1 of 10 in the left-hand label has a distinct side-stroke, exactly like the 1 in the right-hand label. The last character at the left-hand end of the lower inscription does not touch the left-hand side of its containing-frame, but is at a considerable distance from it.



10 Paras. Forged.

Lithographed; paper, perforation, etc., the same as in the second forgery of the 5 paras. The head of the sphinx *almost* touches the two outlines of the front face of the pyramid. There are twenty-two horizontal lines of shading to the left of the pyramid in the central oval, and the same number on the right-hand side. The point of the pyramid is sharper than in the genuine, and projects very slightly beyond the topmost line of shading behind it. The dark oval touches the frame at the sides only, and not at the top or bottom. The left shoulder of the sphinx is cut into three unmistakable steps. The labels at the bottom are like the genuine. The 1 of the 10 in the left-hand label has no oblique side-stroke; the 1 in the right-hand label is like the genuine. The last character at the left-hand end of the lower inscription touches the left side of its containing-frame. The colour of the genuine stamps varies from lilac to mauve; the forgeries are more of a violet colour.

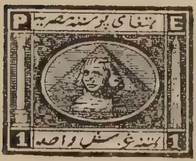
20 Paras. Genuine.

Watermark, etc., the same as in the genuine 5 paras. There is a distinct space between the head of the sphinx and the two outlines of the front face of the pyramid. There are twenty horizontal lines of shading in the central oval, to the left of the pyramid, and the same number to the right of it. The point of the pyramid is very blunt, and comes just up to the topmost line of shading. The dark oval touches the frame on the right-hand side, and very nearly touches it on the left-hand side; but the top and bottom are at a good distance from the frame. The hieroglyphics on Cleopatra's needle are so very faint, that they are hardly visible; and the needle appears to be white at a first glance. Pompey's pillar is *very* lightly shaded, and the main shaft of it is not put centrally on to the base, but far too much to the left. This is an easy test for the genuine. The white line of the frame, to the right of the pillar, if prolonged downwards into the lower label, would cut exactly through the 0 of the 20 in the left-hand, lower label. The shoulder of the left-hand 2 does not project backwards further than just level with the end of the tail.

20 Paras. Forged.

Paper, etc., the same as in the second forgery of the 5 paras. The head of the sphinx *almost* touches the two outlines of the front face of the pyramid. There are twenty-two horizontal lines to the left of the pyramid, and the same number to the right. The point of the pyramid is very sharp, and the dark part of it comes right up to the very top of the central design, and touches the thin, coloured line which runs round it. The dark oval outside this touches the frame to the right and to the left, and almost touches it at the top. The hieroglyphics on Cleopatra's needle are very dark and heavy. The pillar is very heavily shaded, and it is put centrally on to the base, thus altering the mistake of the engraver of the genuine. The white line of the frame, to the right of the pillar, if prolonged downwards, would only pass through the left side of the 0 of 20, instead of through the centre of it. The shoulder of the left-hand 2 projects backwards, beyond the level of the end of the tail. The originals are in yellowish-green; these forgeries are much darker, and of almost a bluish-green.

1 Piastre. Genuine.



There is a good space between the head of the sphinx and the two outlines of the front face of the pyramid. There are twenty horizontal lines of shading in the oval, on each side of the pyramid. The dark oval touches the frame only on the right-hand side. The hieroglyphics on the needle are very faint, and the shading on the pillar is light. One of the easiest tests of the genuine is that the white line, to the left of the E, in the right-hand, upper corner of the stamp, is an exact continuation of the line below it, which forms the left side of the frame of the needle. The figures in the bottom corners are very broad, even broader than the upright strokes of the P and E in the upper corners.

1 Piastre. Forged.

Paper, etc., the same as in the second forgery of the 5 paras. This is a nice-looking stamp, and very likely to deceive. The head of the sphinx touches the two outlines of the front face of the pyramid. There are twenty-two lines of shading in the central oval, to the left of the pyramid, and the same number to the right of it. The dark oval touches the frame to right and left, and almost at the top. The hieroglyphics on the needle are dark and distinct, and the right side of the pillar is heavily shaded. The white line to the left of the E is far too much to the right, and does not form a continuation of the white line to the left of the needle. The figures in the bottom corners are very thin, and much thinner than the upright strokes of the P and E in the upper corners.

2 Piastres. Genuine.

Paper, watermark, etc., the same as in the genuine 5 paras. The head of the sphinx does not touch the two outlines of the front face of the pyramid. There are twenty horizontal lines of shading on the left-hand side of the central oval, and nineteen on the right-hand side. The dark oval *just* touches the frame on the left-hand side, but not on any of the other sides. The white line to the left of the E, in the right-hand, upper corner, forms one continuous line, down to the bottom of the stamp; *i.e.*, it is joined to the line which passes to the left of the needle, as in the genuine 1 piastre, just described. The tail of each 2 is just about level with the rounded shoulder of the figure; *i.e.*, it does not project further to the right than the shoulder of the letter does. All my copies of this value are rather blotchy, and more heavily printed than the other values. I fancy this may be on account of the blue colour being more difficult to work than the other tints.

2 Piastres. Forged.

Paper, etc., the same as in the second forgery of the 5 paras. The head of the sphinx *almost* touches the two outlines of the front face of the pyramid. There are twenty-two horizontal lines of shading in the oval, to the left of the pyramid, and the same number to the right of it. The dark oval touches the right side, and *almost* touches the left side of the frame. The white line to the left of the E is not continuous with the white line to the left of the needle, but a good deal too much to the right of where it ought to be, as in the forged 1 piastre just described. The body of the right-hand 2 leans forward a little to the left, and the tail of the left-hand 2 projects further to the right than merely level with the rounded shoulder of the figure. The colour of this forgery is exactly the same as that of the genuine.

5 Piastres. Genuine.

Paper, watermark, etc., the same as in the genuine 5 paras. The head of the sphinx does not touch the two outlines of the front face of the pyramid. There are nineteen horizontal lines of shading on the left-hand side of the central oval, and the same number on the right-hand side of it. The dark oval touches the frame at the top only. The white line to the left of the E, in the right-hand upper corner, is continuous with the white line down the left of the needle. The needle and pillar are very lightly shaded, so as to appear almost white.

5 Piastres. First Forgery.

This is printed on thick paper, like the first forgery of the 5 paras. My only copy is cut close, so that I cannot tell the perforation. There is no watermark. The head of the sphinx *almost* touches the two outlines of the front face of the pyramid. There are twenty-two horizontal lines of shading in the oval, on the left of the pyramid, and the same number to the right of it. The dark oval touches the frame on the right, and almost on the left. The white line forming the left side of the frame of the needle does not correspond either with the line to the left of the E, in the upper, right-hand corner, or with the similar line to the left of the 5, in the lower, right-hand corner, being too much to the left of both of them. This is an easy test for this forgery. The inscription in the lower label is the same as that on the genuine; the little frames in the bottom corners, containing the figures of value, are also about the same width as in the genuine.

5 Piastres. Second Forgery.

Paper, etc., the same as in the second forgery of the 5 paras. This is not nearly so good as the last, though much more common. The head of the sphinx almost touches the two outlines of the front face of the pyramid. There are twenty-two lines of shading in the central oval, on each side of the pyramid. The dark oval touches the frame to right and left, but not at the top or bottom. The white line down by the left-hand side of the needle is not continuous with the similar white line, to the left of the E, in the upper, right-hand corner; but is set too much to the left. The easiest test of this forgery is in the fact that the forgers have made the lower labels, which bear the figures of value, twice as wide as the upper labels, which bear the letters P, E. In fact, the lower labels in this stamp have been copied from the genuine 5 paras value, which *has* them broad. There is also another error, not so obvious; for the inscription at the bottom is the same as that on the genuine 5 *paras*, instead of that on the 5 piastres; and the second forgery of the 5 paras, described above, has the inscription which *ought* to appear on *this* value, so that the forgers have evidently mixed up the two values. The proper inscription, in the lower label of the genuine 5 paras, is in three separate words, or sets of characters; whilst the proper inscription, in the lower label of the genuine 5 piastres, is in five separate words, or sets of characters; but the two, as I have said, are just reversed in these two forgeries.

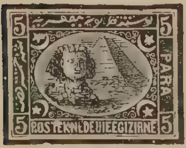
POSTMARKS.

Genuine.—As in the first issue.

Forged.—As in the forgeries of the first issue.

With regard to the first forgery of the 5 paras, and the first forgery of the 5 piastres above described, I fancy that there must exist a full set of all the values forged in that particular type or style, though, as I have said, I only know of the two values just mentioned. However, I think my readers will be able to decide upon the worth or worthlessness of any particular specimen, by counting the lines in the central oval, and by seeing whether the white line, down by the left-hand side of the needle, goes straight up and down from top to bottom.

Issue of 1872. 5, 10, 20 Paras; 1, 2, 2½, 5 Piastres.



The stamps of the 1867 issue are not what would be considered marvels of beauty; but they are very superior to the set now to be described. Some of the later copies of the 1872 issue are so extremely bad as to be almost undecipherable, and look as though they had been boiled for an hour or two, after being printed. Fortunately, for me, the general differences between the genuine and forged are so well marked that I shall be able to describe the whole set at once, instead of having to take each value separately, as in the issues already dissected.

Genuine.

Engraved in *épargne*, on thick, rough, rather hard, yellowish-white wove paper; watermarked—or rather impressed at the back—with a star over a crescent; and machine-perforated 12½, 13½, and compound. The 10 paras, and the 1 and 5 piastres, were also issued unperforated in 1873; these latter are rare. There are four white stripes in the hair on the head of the sphinx, three of them being particularly distinct. The ear is small, and the top of it is level with the eyebrow. There is a distinct white line, running almost across the stamp, near the top, forming the lower outline of the label containing the Egyptian inscription ; and there is a similar, distinct white line, running almost across the stamp, near the bottom, forming the upper outline of the frame containing POSTE, etc. The right side of the top stroke of the T of POSTE is altogether wanting ; the inscription thus reading POS1E KHEDEUIE EGIZIANE. The A of this latter word is a distinct A, and not an R. There is hardly any indication of a dark line round the broad, white outline of the central oval. The P of POSTE is almost invariably jammed against the side of the frame to left of it.

Forged.

Lithographed, on paper very similar to the genuine, but smoother and whiter ; no watermark ; pin-perforated 11. There are five white stripes in the hair on the head of the sphinx, four of them being particularly distinct. The top of the ear is placed much too low, being hardly level with the bottom of the eye. The whole ear is apparently like a large S, curling down into the back of the neck. There is the faintest possible indication of a white line, to form the lower outline of the upper label, which contains the Egyptian inscription ; and there is no white line at all, to form the upper outline of the label at the bottom, containing POSTE, etc. The T of POSTE is shaped like an ordinary capital T, and the A of EGIZIANE is changed into an R ; thus the whole inscription reads POSTE KHEDEUIE EGIZIRNE. There is a wide, dark line, surrounding the white outline of the central oval. There is a good space between the P of POSTE, and the upright line of the frame to the left of it.

POSTMARKS.

Genuine.—As in the first issue.

Forged.—As in the forgeries of the first issue.

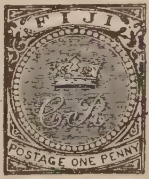
FIJI ISLANDS.

Issue of 1871. No surcharge; 1d., 3d., 6d.

I don't think these stamps need occupy us very long, as the forgers have made a grand mistake in imitating all the values from the die of the 1d.; though *all* the values are quite different from each other in the genuine.

One Penny. Genuine.

Engraved in *épargne*, on thin, soft, white wove paper, badly perforated 12½, watermarked FIJI POSTAGE through the middle row of stamps in the sheet. The dark shading at the bottom of the crown is in a perfectly straight line. The ends of all the white strokes, forming the letters C R, are tapered off until they are quite fine ; but they get wider in the centre, as they would in ordinary written capitals, made with pen-and-ink. The central circle is surrounded by sixty white pearls, all circular in shape, and of one uniform size. The bottom of the P of POSTAGE is a little sloped off, so as not to touch the



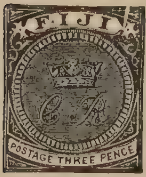
outline of the frame to the left of it. The Y of PENNY has its arms splayed out far too much. The whole of this lower inscription is slightly sunk into the paper, almost as though it had been done with type. The outline of the circle, just inside the pearls, is formed by a very thin, coloured line, between two thin, white ones.

One Penny. First Forgery.

Lithographed, on very white paper, thicker than the genuine, pin-perforated what seems to be about 15, but so extremely badly done that it is impossible to say what is the proper gauge ; no watermark. The dark shading at the bottom of the crown is considerably curved or rounded downwards in the centre. The strokes forming the letters C R are, as nearly as possible, the same thickness, throughout their whole length. The central circle contains only fifty-five pearls, and they are oval instead of round, and some of them smaller than the others. The bottom of the P of POSTAGE is joined to the frame to the left of it. The Y of PENNY is of the normal shape ; *i.e.*, the arms are not unduly splayed out. As the stamp is a lithograph, I need hardly say that the lower inscription does not show any appearance of being sunk into the paper, but is perfectly flat. The outline of the circle, immediately inside the row of pearls, is composed of one broadish white line only.

One Penny. Second Forgery.

This is not nearly so good an imitation as the last. Lithographed, on soft paper, very like that of the genuine ; no watermark ; perforated 14. The dark shading at the base of the crown is rounded downwards, instead of being in a straight line, and the crown itself is extremely blotchy and indistinct. The letters C R are tapered more like the genuine than the first forgery ; but their outline is ragged. There are only fifty-two pearls in the circle, and they are very irregular, both in shape and size. The P of POSTAGE does not touch the side of the frame to the left of it, but the bottom of the letter is not sloped off at all. The T of the same word is very tall and lanky ; the O of ONE is very much smaller than the NE ; and the E of PENNY has hardly any indication of a central tongue. This inscription is not sunk into the paper.



Threepence. Genuine.

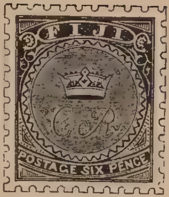
Paper, watermark, perforation, etc., the same as in the genuine one penny. The design of this stamp is different from that of the penny, the circle having sixty-nine dark dice, alternating with sixty-nine light ones, instead of pearls. The crown and the letters C R are the same as in the genuine penny.

Threepence. Forged.

Lithographed, on thin, white wove paper, rather harder than the genuine ; no watermark ; perforated 12½. Except for the inscription—POSTAGE THREE PENCE—this stamp is an exact copy of the first forgery of the penny, having the fifty-five pearls, the rounded base to the crown, the C R in letters of uniform thickness, etc.

Sixpence. Genuine.

Paper, watermark, perforation, etc., the same as in the genuine one penny. This stamp again is different from either of the other values.



The outline of the central circle is composed, not of pearls, as in the one penny, nor of little white dice, or rectangles, as in the threepence; but of a pattern of thirty-nine dark zig-zags, on a lighter ground. The base of the crown is straight; the letters C R are tapered nicely at their ends, as before; the lower corners, above POS of POSTAGE, and above NCE of PENCE, contain large triangles, composed of white dots. The ends of the upper label, containing the name, are of peculiar, curly ornaments, in place of the crosses of the one penny and threepence values. The tail of the S of SIX is drawn considerably too long, as are also the lowest strokes of both the first and second E of PENCE. A hexagon of white lines is visible in the central circle.

Sixpence. First Forgery.

Lithographed, on white wove paper, similar to that of the genuine, but harder; no watermark; perforated 12. The forgers have copied nearly the whole of this stamp from the forged one penny. The outline of the circle contains fifty-five pearls, instead of the zig-zag line of the genuine. The base of the crown is rounded downwards. The letters C R are of uniform thickness throughout, instead of being tapered at their ends. The triangles, above POS of POSTAGE, and above ENCE of PENCE, are formed each of one broad, white line, instead of dots. This is very conspicuous. The ends of the upper label are copied from the genuine sixpence. Each E of PENCE is of the normal shape, as is also the S of SIX, though they are very much out of shape in the genuine. There is no hexagon in the central circle.

Sixpence. Second Forgery.

Electrotyped, in a sort of violet-carmine, on stout, *green* wove paper, no watermark, perf. 9½! The central circle is bounded by zig-zags, as in the genuine, and four out of the six white lines of the hexagon in the said circle are visible. The bottom part of the crown is rounded, but not so much so as in the first forgery. After the paper and perforation, the easiest test for this counterfeit is the white band at the base of the crown. In the genuine (in all issues and values) this white band is ornamented with five ermine-spots or "tails"; each represented by a sort of small **>**, lying on its side, with the sharp point to the right. In the forgery, this band is plain white, without any ermine spots. I never saw this forgery until 1891.

Issue of 1872. Same stamps surcharged 2, 6, 12 Cents.

Genuine.

Two

Cents

These are exactly the same as the genuine stamps described above, except that the one penny is surcharged in black TWO CENTS, the threepence is surcharged SIX CENTS, and the sixpence is surcharged TWELVE CENTS.

First Forgery.

These will easily be detected, as they are simply the first set of forgeries just described, with the surcharge added. Both the above-described forgeries of the one penny value are found with the TWO CENTS surcharge.

Second Forgery.

These are very much more dangerous, being the genuine stamps of the 1871 set, with forged surcharge. I am sorry to say that they passed through my hands at a time when I had no opportunity of taking notes of the surcharge; but, as far as I remember, the types used to print the surcharge on the forgeries were well-nigh identical with those used for the genuine; so that collectors would do well to make quite sure of the source whence those offered to them for sale were procured.

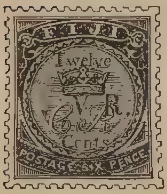
Issues of 1875. 2 c., 6 c., 12 c., with "V.R."

V.R.

There are two varieties of the "V.R." surcharge; the one in Roman capitals, and the other in (so-called) "Gothic" letters. They are usually divided in the catalogues, as though they were distinct issues; but, as a matter of fact, both of them (together with many sub-varieties) are found on the same sheet. I will take first the

V.R.

Roman V.R.; 2 c., 6 c., 12 c.



Genuine.

From the centre of the V to the centre of the R, there is a distance of 4 millimetres; and, from the centre of the stop after the V to the centre of the stop after the R, there is also a distance of 4 millimetres. The stops are large.

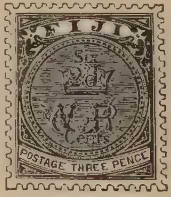
Forged.

The letters are a great deal too far apart. From the centre of the V to that of the R, the distance is very nearly 8½ millimetres, and there is also a distance of 8½ millimetres between the two stops. The said stops are very small, and the one after the V is placed rather below the level of the bottom of the letter.

"Gothic" V.R.; 2 c., 6 c., 12 c.

Genuine.

The centres of the letters, V.R., are 4½ millimetres apart, and the centres of the stops are 4½ millimetres apart. The little cross-strokes in the sides of the V are level with each other; and the side-lines are broken to allow of the admission of the said cross-strokes. The vertical, first stroke of the R is similarly broken in the centre, to allow the thick cross-stroke to pass through it. The top of this vertical stroke projects only very slightly to the left. The rounded part of the head of the R has a projection to the right. In normal copies, the stops are nicely-shaped diamonds, with concave sides; both being the same size and shape.



Forged.

The centres of the letters, V.R., are very nearly 6 millimetres apart, and the centres of the stops are 5½ millimetres apart. The cross-stroke in the left side of the V is decidedly higher than the other. The whole letter is in one piece, so that there is no break for the admission of the cross-strokes. (The same is the case with the R.) The top of the first, or vertical, stroke of the R projects considerably to the left, in the shape of a clumsy blotch. The rounded part of the head of the R is like that of an ordinary Roman R, without any projection. The stops are very shapeless, the one after the V being considerably larger than the other.

Note.—I have only normal copies of the genuine to describe from, and have never seen a full sheet of any of the values; but the following varieties are catalogued:

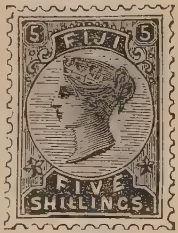
Roman surcharge: 12 c., inverted.

Gothic surcharge: 12 c., inverted; 2 c., 6 c., 12 c., with Maltese crosses for stops, instead of the little diamonds; 12 c., inverted, with the Maltese crosses; 2 c., 6 c., 12 c., with an inverted Gothic A, instead of the V; 6 c., with plain, full-stops; 12 c., with plain, full-stop after the V., and ornamental stop after the R.

Issue of 1882. Five Shillings, black and salmon-red.

Genuine.

Engraved in *épargne*, on medium, white wove paper, perf. 10. There are eleven distinct pearls outside the curved white line above FIJI; the one to the extreme left touches the frame around the 5, and the corner of the white line runs into this pearl. The last pearl but one to the right is almost exactly above the last I of FIJI. The bottom of the F of the lower FIVE is cut off slantingly down, from left to right. The pearls on stalks in the Queen's crown are large and round. The ornaments between the said pearls are a thistle, a shamrock, and a thistle; the shamrock being very much lower than the pearls each side of it. The profile is not outlined; being formed, as usual, merely by the stoppage of the horizontal lines of the background. The chin projects somewhat. There is a tolerably long curl hanging from the chignon.



Forged.

Electrotyped, on medium, white wove paper, ungummed. This has probably been made as an illustration to some catalogue, for the perforation is merely *printed* round the stamp. If pierced, it would gauge 11½ × 11, etc. There are eleven pearls above FIJI, but the eleventh to the left is a mere abortion, which does not touch the frame round the 5, and is at the top of the line, instead of at the corner of it. The last pearl but one to the right is far to the right of the last I of FIJI. The bottom of the F of the lower FIVE is rounded. The pearls on stalks in the crown are very indistinct, and two of them seem to be diamond-shaped. The ornaments between the said pearls are a thistle (very badly shaped, and far too short), a very tall *fleur-de-lys*, and a shapeless object, to represent a thistle. The profile has a distinct, dark outline, and the chin is *very* retreating. There is a dark, projecting lump below the chignon, but it is not at all like a curl. The central medallion is pink, instead of salmon-red.

POSTMARKS.

Genuine.—65, without numerals. The lines must have been highly embossed on the hand-stamp, and with sharp edges; for they cut through the stamp, and sometimes even through the paper of the envelopes to which the stamps are affixed. I suppose the Fiji postal authorities are resolved that the stamps shall never do duty a second time.

Forged.—10, 76, 100.

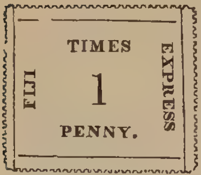
PRIVATE STAMPS.

"FIJI TIMES EXPRESS."

There are, I believe, six varieties of type of each value of the stamps on *quadrillé* paper, and six varieties on the laid, *bâtonné* paper, except the 6d., and 9d., of which there are only three varieties. I fear that my remarks will not be of very much value, as I have only single specimens of the genuine, from which to describe.

Issue of 1870. 1d., black on rose.

Genuine.



Type-set; printed in black, on rose-coloured, *quadrillé* paper, or on laid *bâtonné*, rouletted 20, on dotted lines. The numeral 1 is just 4 millimetres high at the highest point. A line drawn along the tops of the letters of PENNY would cut almost centrally through the last S of EXPRESS. The horizontal line above TIMES, and the similar one below PENNY, are a great deal thicker than any of the other lines. In my specimen, the line above TIMES is broken just before the T; and the one below PENNY is broken in two places, below the centre of each N of that word.

Forged.

Type-set, on stout, violet-rose wove paper, and also on very pale, rose laid paper rouletted 20, on dotted lines, or pin-perf. about 12. The 1 is 5¾ millimetres high at its highest point. A line drawn along the tops of the letters of PENNY would pass just clear below the last S of EXPRESS. All four lines of the frame are, as nearly as possible, the same thickness, and the top and bottom lines are not broken anywhere.

Same Issue. 3d., black on rose.

Genuine.

Paper, printing, etc., same as in the genuine one penny. The numeral is a plain 3.

Forged.

The 3 is an ornamental numeral, with an outline all round it. The top line is broken above the S of TIMES, and the bottom line is broken under the P of PENCE. The other tests are the same as for the forged one penny.

Same Issue. 6d., black on rose.

Genuine.

Paper, printing, etc., the same as in the genuine one penny. The top line is broken, in my copy, above the E of TIMES; and the bottom line is broken in two places, below the beginning and end of the E of PENCE. The 6 is a plain numeral, nearly 7 millimetres high.

Forged.

The top line is unbroken; the bottom line is broken below the end of the E of PENCE. The 6 is just five millimetres high; it is an ornamental numeral, with an outline all round it. The other tests are the same as for the forged one penny.

Same Issue. 9d., black on rose.

Genuine.

This I do not possess. The numeral is plain, but I do not know the height of it.

Forged.

The top line is broken above the end of the S of TIMES, and the bottom line is broken under the P of PENCE. The 9 is a plain numeral this time, very nearly 6 millimetres high. The other tests are the same as in the forged one penny.

Same Issue. 1s., black on rose.

Genuine.

Paper, printing, etc., as in the genuine one penny. The top line, in my copy, is broken, above the E, and beyond the end of the S, of TIMES; and the bottom line is broken, below the end of the H, and below the beginning of the second L, of SHILLING. The 1 is an ornamental numeral (the only one of the set); it is 6 millimetres high, and has an outline all round it.

Forged.

My specimen, on wove paper, has the top line unbroken. The bottom line is extremely thin, but it appears to be unbroken. The left-hand line is broken, opposite the first I of FIJI, and the right-hand line is broken, opposite the P of EXPRESS. In one specimen, on laid paper, the top line is unbroken, the bottom line is also unbroken, the left-hand line is broken, opposite to the first I of FIJI, and the right-hand line has a wide gap, opposite to the space between the R and second E of EXPRESS. In another specimen on the laid paper, the top line is broken, above the E of TIMES, the bottom line is broken, below the second L of SHILLING, the left-hand line is broken by the J of FIJI, and the right-hand line is broken, opposite to the R of EXPRESS.

POSTMARKS.

Genuine.—I have never seen a cancelled specimen.

Forged.—All my counterfeits are uncancelled.

SOI-DISANT "REPRINTS" OF THE TIMES EXPRESS STAMPS.

Bacon's *Reprints* says that so-called "reprints" of all five values were made in 1876, on laid, *bâtonné* rose paper. The stamps are shorter (16 mm., instead of 18½ mm.), and differ in type; and the 6d. has a small numeral of value, instead of a large one. They are unperforated, also pin-perf.

NOTE.—The "rouletting on coloured lines" is done in these stamps (genuine and forged) by notched (brass?) rule, which is rather higher than the type. The rule gets inked with the rest of the impression, and when the platen descends, the pressure which forces the paper down on the types, also forces the notches in the rule *through* the paper, making a row of cuts, while the sides of the notches ink the paper, making a row of dashes.

FINLAND.

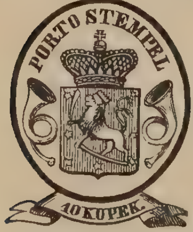
The first stamps issued for this country were envelopes only; and it was not till 1856 that adhesives came into use. The earliest envelopes used to be rather puzzling to collectors, not only because of their rarity, but also because it was believed that there were *two* issues of 1845, the second issue being in reversed colours (*i.e.*, 10 kop., red, instead of black; and 20 kop., black, instead of red). The original stamps of this *soi-disant* second issue, in the reversed colours, are forgeries. Mr. Breitfuss, who has kindly given me many details, tells me that they were made by a Herr Elb, in Dresden, who sold them as entire envelopes, also cut square; and that he got £50 and more, for each stamp!

The apparently genuine stamps in the reversed colours are fancy reprints. In 1850–60 the belief was almost universal that the so-called "second issue of 1845" existed; and, accordingly, in 1862, Moens ordered the following reprints, on strips of paper, also as *tête-bêche* varieties: 10 kop., black; 10 kop., carmine; 20 kop., carmine; 20 kop., black. Even the Helsingfors postmaster, Herr Griffenberg, of whom M. Moens ordered the supply of reprints, was of the opinion that the reversed colours existed. In 1872, Moens again ordered a supply of reprints (of 1845 and 1850), and, in these second reprints, those of the 1845 set exist only in the proper colours, 10 kop., black, and 20 kop., carmine; in strips, also *tête-bêche*.

Issue of 1845. Envelopes; 10 k., black; 20 k., red.

Genuine.

Engraved in colour, on rough laid paper, stamped in the left lower corner of the envelope. The lower arm of the cross, where it rests upon the orb, on the top of the crown, is wedge-shaped, and thicker at the bottom than at the top. The circlet at the base of the crown contains five very long, diamond-shaped jewels, with dots between them; but the jewels are so long, that their points run into the dots. These jewels are not by any means prominent; and at a first glance they look more like a sort of irregular wavy line than a row of jewels. I think this is the easiest test for the genuine. The left upper corner of the shield is quite sharp, but the right upper corner of it is cut off. The left lower corner is nicely rounded; but the right lower corner is cut off somewhat obliquely, instead of being rounded like the other. The outline of the circular bend of the right-hand post-horn is broken, just where it would *almost* touch the middle of the right-hand side of the shield, if complete. The P of PORTO is nearer to the top of the left-hand post-horn than the L of STEMPEL is to the top of the right-hand post-horn; but the difference is not *very* marked. The lower ends of both post-horns curl inwards, towards the rounded bottom corners of the shield.



Forged.

Lithographed, on very smooth, laid paper, with the laid lines running straight up and down, instead of obliquely. The lower arm of the cross is the same width as the others, all the way. The circlet at the base of the crown contains five very stumpy diamonds, very far apart, with dots between them; but the diamonds do not touch the dots at all. These diamonds are very distinct, and can be readily seen at a glance. Both the upper corners of the shield are quite sharp, and both the lower corners are nicely rounded. The outline of the ring of the right-hand post-horn is not broken, and it is at some little distance from the outline of the shield. The L of STEMPEL is a good deal nearer the top of the right-hand post-horn than the P OF PORTO is to the top of the left-hand post-horn. In nearly all the forgeries, the lower end of the right-hand post-horn points downwards, almost towards the last K of KOPEK.

BOGUS ENVELOPES.

10 k., rose, vermilion; 20 k., black, greenish-black.

These, I conclude, are the productions of Elb, of Dresden, of which I have already spoken. They are lithographed, on thick, smooth, laid paper, with the laid lines running straight up and down, or on thinnish, and rather hard, white wove paper. The tests are exactly the same as for the forgeries of the first issue. In the 10 k., there is a queer little tail to the last K of KOPEK, which runs into the stop after that word.

The genuine stamps are usually very badly printed, so that the arms and the lines of shading on the shield are all blotched, and almost undecipherable. The forgeries are a little more clear and distinct.

POSTMARKS.

Genuine.—All the originals that I have seen were cancelled with a pen-and-ink cross, or with a word, or part of a word, written upon them.

Forged.—The forgeries are generally unobliterated; but some of them bear part of a large circle or oval, with unreadable letters.

Issue of 1850. Envelopes; 5, 10, 20 Kopeks.

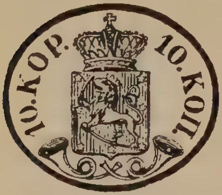
The stamps of this issue may be known from the very similar ones of 1856, by the fact that the bell-mouths of the post-horns, below the shield, have no balls or pearls in them; whereas in the 1856 issue, each horn has a little white pearl in its mouth.

Mr. Breitfuss says, in one of his letters to me: "All cut specimens of the 1850 issue, 5 kop., blue, and 10 kop., carmine, without pearls in the post-horns, must be considered *cut envelopes*, even if used as adhesives; and *not* as a special issue of adhesives without pearls."

It will be seen that Mr. Breitfuss does not agree with "L. Hanciau," in the *Monthly Journal* for November 30th, 1903, who makes out that the cut specimens of the pearlless envelopes of 1850 are really a first issue (March, 1856) of adhesives, and that the real adhesive issue with pearls (April, 1856) is a *second* issue of adhesives.

Genuine.

Engraved, in a transverse oval, instead of the upright oval of the issue of 1845; stamped on the flap of the envelope, in the following varieties: 5 k., blue, 10 k., rose; both on thin, blue wove paper. 5 k., blue, 10 k., rose, 20 k., black, and greenish-black, all on thick, yellowish-white wove paper.


10.KOP. 10.KOП.

20 k., black, and greenish-black, on white laid paper. This latter 20 k. was the last issued of this set, and did not appear, I believe, until just before the next set, with the pearls in the post-horns, to be hereafter described. The design is much clearer than that of the two issues of 1845.

There are seven five-pointed stars in the shield, and the lines in it are a good deal farther apart than in either the genuine or forged stamps of 1845. The lion's crown has five distinct rays or points to it. The projection at the base of the shield is rather long and sharp, and it points exactly between the crossed mouthpieces of the post-horns below it. The cross on the top of the large crown has a wedge-shaped base, as before, resting on the orb. There are nine pearls on each of the side-arches of the large crown, and four pearls in the central arch. Issuing from the top of the lower circlet of the crown, there are seven rays something like teeth, as in the last issue, though I did not mention them then, as the forgeries were similarly provided. The jewels in the lower circlet consist of five longish diamonds, tolerably far apart, with no dots between them. In some very darkly-printed copies, I notice that the ground behind some of the diamonds is dark; but usually the jewels are light, on a light ground. The lion holds an uplifted sword in his right front paw, and treads on a short sheath with the other three; the left front paw coming just to the front end of the sheath. Neither of the post-horns touches the shield anywhere. The lettering on the left side is in Finnish, that on the right side is in Russ, the final letter on the right being like two capital I's joined together at the top. All the stops after the letters and figures are diamond-shaped.

First Forgery.

I have seen but one forgery of this set; very poorly done, and not likely to deceive. Very coarsely lithographed, on thick, soft, coarsely-made, white wove paper, showing the marks of the meshes of the canvas or wire-gauze very distinctly. There are only four stars on the shield, and they are six-pointed. The lion's tail is single, instead of being double like the genuine, and has a star at the end of it, by way of tassel, I suppose. The crown on his head has no rays or points on it, and is very indistinct. The projection at the base of the shield is very short, and points to the left of the centre of the crossing of the horns. The cross on the top of the large crown is too large, and very badly shaped; it touches the outline of the frame above it; and the lowest arm is not wedge-shaped. There are eleven pearls on the right arch of the crown, ten on the left arch, and none at all in the central arch. The orb is unshaded, though there ought to be two transverse lines across it. The circlet at the base of the crown is quite plain, and has no jewels upon it; there are no rays issuing from the top of the said circlet. The lion has no sword, and the sheath is so long that it reaches as far as the raised front paw. The middle curl of the right-hand post-horn touches the base of the shield. The final letter of the right-hand inscription is an English capital H; and all the stops are round, or as nearly round as the artist could make them for the money.

Second Forgery.

Of this set I have seen only the 5, and the 20 kopeks. They are cleanly lithographed, on very thin, hard, white wove paper. There are eight stars in the shield, one being added just above the lion's crown, which is not very plain. These stars are mostly four-pointed, though the two in the rounded corners of the base of the shield are five-pointed. The pearls on the side-arches of the crown are so exceedingly small, and so jumbled together, that it is quite impossible to count them, though there seem to be about twelve on the right-hand arch, and thirteen on the left-hand one. The pearls in the central arch are even smaller still. The orb and cross are all on one side, leaning considerably over to the right; this can be seen in an instant, and is an easy test for these forgeries. On each side of the central diamond, in the circlet at the base of the crown, there is a little white St. Andrew's cross, which, of course, does not appear in the genuine. The stops in the inscription are all round, instead of being diamond-shaped. The word of value on the right-hand side reads KOIL, and has no stop after it; this will suffice, of itself, to condemn this counterfeit. I do not think this set of forgeries is very common. I have only seen one specimen each of the 5 and 20 kop., as mentioned above. They have a German look, but I do not know where they came from.

POSTMARKS.

Genuine.—The genuine stamps are postmarked with a large transverse oblong, containing a Finnish inscription in large capitals, and some are found cancelled with a pen.

Forged.—The forgeries bear part of a large oval, containing lettering.

REPRINTS.

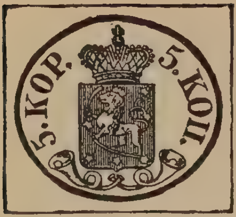
The reprints of this issue (ordered by Moens in 1872) are printed on very hard, very thick, very white wove paper, and look clean and fresh. They are more carefully printed than the originals, and are, of course, always unused.

Issue of 1856. Envelopes and Adhesives, 5, 10 Kopeks.

There are some slight differences between these stamps and those of the issue just described; but the most noticeable points are, that there is a small white pearl in the open end of each of the post-horns, and a very small pearl underneath the crown, between it and the top of the shield, and somewhat to the left of the centre, *i.e.*, just above the face of the lion. The varieties are as follows: Envelopes, 5 k., blue, 10 k., rose, both on yellowish-white wove paper; 5 k., blue, 10 k., rose, both on thick, hard laid paper, with laid lines running obliquely. Adhesives, 5 k., blue, 10 k , rose, both on stoutish, yellowish-white wove paper. These adhesives are exactly like the envelopes, and, when the latter are cut, those on the wove paper cannot be distinguished from the adhesives.

5 Kopeks. Genuine.

Engraving, paper, etc., as before. The lion's paw holding the sword is only partly shaded, and the point of the upper tail *almost* touches



the bend of the lower one. The pointed base of the shield goes down so low, as to come almost into the angle formed by the crossed mouth-pieces of the horns. The dot between the top of the shield and the base of the crown is tolerably round. Three out of the five diamonds on the circlet at the base of the crown (*i.e.*, the three to the left) have their points drawn out so as to touch; thus all the three are linked together. There are three distinct pearls in the central arch of the crown, and there is some appearance of a fourth, just at the very point of the central ray which touches them; and they and the ray are all joined together. All the stops are very large, and very distinctly diamond-shaped. The pearls in the wide ends of the post-horns are perfectly round, and the left-hand one is a good deal larger than the other. The final letter of the right-hand inscription is, as before, like two capital I's, with a line running across the top, from one of the uprights to the other. The crown is put exactly midway between the two sides of the shield.

5 Kopeks. Forged.

Lithographed, on white or bluish-white wove paper. The paw of the lion which holds the sword is of absolutely solid colour, and is much the darkest part of the whole of the design on the shield. The point of the upper tail does not nearly touch the rounded part of the under one; in fact, there is a good space between them. The dot between the top of the shield and the base of the crown is of a very well-marked diamond-shape. The five diamond-shaped jewels on the circlet, at the base of the crown, do not touch each other. There are three small pearls in the central arch of the crown; but they appear to hang down from the orb above them, and do not touch the pointed ray beneath them. Some copies have no stop after the 5 on the left-hand side, and those which have it show the stop rounder and smaller than the others. The pearls in the open ends of the post-horns are anything but round, and both are about the same size. The final letter of the right-hand inscription is formed by two capital I's, without any line running across, to join their tops together. The crown is slightly nearer to the right-hand side of the shield than to the left-hand side. The pointed base of the shield is very short, and does not go near the angle formed by the crossed mouthpieces of the post-horns.

10 Kopeks. Genuine.

Engraving, paper, etc., as before. The upper tail of the lion is very wide at the end, and touches the rounded part of the lower one. There are four vertical lines of shading on the arm which holds the sword. The white dot, between the top of the shield and the base of the crown, is diamond-shaped. There are three pearls in the central arch of the crown, indistinct, and far apart. The two sides of this central arch project slightly above the level of the side-arches, but do not stand up higher than the pearls on the said side-arches. The uppermost star, on the left-hand side of the shield, just touches the upper boundary line of the shield; and the uppermost star on the right-hand side very nearly touches the boundary-line above it, in a similar manner. There is a tiny, dark dot to the right of the uppermost star, on the right-hand side of the shield, caused by the vertical line of shading being broken. The point at the base of the shield is like that of the genuine 5 kopeks, and comes down to almost within the angle formed by the crossed mouthpieces of the post-horns. These mouthpieces are of a sort of funnel-shape. The pearls in the large ends of the horns are *very* small, and the right-hand one is a little the larger of the two. The last letter of the right-hand inscription is, as before, distinctly joined at the top.

10 Kopeks. Forged.

Lithographed, on slightly yellowish, *very* thin, white wove paper. The upper tail of the lion is not particularly wide at the end, and it does not nearly touch the rounded part of the lower tail. There is one oblique line of shading on the arm which holds the sword. The white dot between the top of the shield and the base of the crown is round. There appear to be four pearls on the central arch of the crown; but I am not quite sure, as they are very indistinct, and very close together. The two sides of this central arch project a great deal too far above the level of the side-arches; in fact, they come up almost as high as the very top of the orb, and far above the level of the pearls on the side-arches. The stars in the upper corners of the shield are at some distance from the outline of the top of the shield. There is no dot to the right of the right-hand, top star. The point at the base of the shield is like that of the forged 5 kopeks, and does not go near the angle, formed by the crossed mouthpieces of the post-horns; besides which, it is placed too much to the left, instead of being central. The said mouthpieces end in things just like button-mushrooms, instead of being funnel-shaped. The pearls in the large ends of the horns are far too large, being almost as large as those of the genuine and forged 5 kopeks, and the left-hand one is larger than the other. The last letter of the right-hand inscription has no join at the top.

POSTMARKS.

Genuine.—The genuine are very often only pen-stroked; but many copies bear part of a large circle, which contains name and date. I have sometimes seen *both* these cancellations together on a stamp. Sometimes also a word is written upon the stamp; and I have seen this both on the envelopes and adhesives.

Forged.—The forgeries usually bear a small circle, smaller than the size of the stamp, instead of larger, containing lettering and figures; and some of them are pen-stroked besides.

REPRINTS.

These stamps have been reprinted, on very white, very hard, thick wove paper: the impressions, though very clean and fresh, show a marked deterioration of the dies, and are generally blotchy.

The Issues of 1860.

When the amateur has got thus far in collecting Finland stamps, he usually becomes rather "mixed" in his ideas; for the varieties are certainly rather puzzling. In the stamps now to be described, there are two different types of the envelopes, one having only seven stars in the shield, the shield itself being shaded with fine vertical lines; and the other having an additional star, just over the lion's head, and with the lines in the shield far apart. The first type is found, normally, impressed on yellowish-white wove paper; but the authorities, I suppose, found that it would be a pity to waste all the stock of the oval envelopes, and so impressed this new rectangular design upon the old envelopes, in the left-hand upper corner, at the same time cancelling the oval stamp, which had originally been struck on the flap. Thus the present set is found on the thick laid paper of the earlier set, with the laid lines running obliquely; also on the yellowish-white wove paper of which I have just spoken, etc.; but it would take up too much space to attempt to describe each variety, as they have little to do with the detection of counterfeits, so I had better, perhaps, simply give Moens's list of the double envelopes.

Of the *seven star* type he gives:

5 kop., on the 5 kop. of 1850.
5 kop., on the 10 kop. of 1850.
5 kop., on the 20 kop. of 1850.

Of the *eight star* type he gives:

5 kop., on the 5 kop. of 1850.
5 kop, on the 10 kop. of 1850.
10 kop., on the 10 kop. of 1845.
10 kop., on the 20 kop. of 1845.
10 kop., on the 5 kop. of 1850.

As the paper varies in these old envelopes of 1845, etc., it will be, of course, understood that it will naturally vary for these "economy-envelopes" now under discussion; and thus the variety-seeker will have enough to do to fill his pages of Finland. If any argument were needed for the retention of entire envelopes, it would be supplied in the present instance; for it is impossible to show both the stamps unless the whole envelope be kept. But now for the tests of the genuine.

Issue of 1860. Type 1, seven stars; 5, 10 kop.

Genuine.

Engraved in *épargne*, on any, or all, of the different kinds of paper hitherto mentioned. The stars in the shield are all small and five-pointed. There seem to be twenty-one lines in the shield, counting them along the extreme base of the shield; but they are difficult to see clearly. The cross on the top of the crown comes almost under the tail of the K above it. The lion has two tails, and a face like that of a monkey. The shield has a thick outline all the way round, except just under the base of the large crown. The lower peak of the shield points to the tail-end of the K below it. There are nine upward-pointing "keys" of the key-pattern in the left-hand frame, and nine downward-pointing "keys" in the right-hand frame. The white lines which define the circlet at the base of the large crown are *very* much curved upwards in the middle. The orb on the top of the crown, underneath the cross, is very distinct. The final letter of the upper inscription is joined at its top, but not at the bottom; and the two upright lines of the letter are far apart. It will be understood that all these tests serve equally for the 5 and the 10 kop.

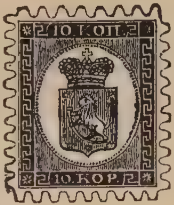
Forged.

I have only seen the 10 kop. forged, but the tests given above will easily serve to detect the 5 kop., if that value should exist. It is lithographed, on thinnish, white wove paper, rather hard. The stars in the shield are large, flat-looking, and all six-pointed. There are only eighteen lines of shading in the shield. The cross on the top of the crown comes exactly under the straight, commencing-stroke of the K above it. The lion has only one tail, and that has a large tassel at the end of it, instead of the small bulbs at the ends of the tails in the genuine. The lion's face is something like that of a man, with a pointed beard; but it is not very distinct. The shield has a thick outline only at the base and the right-hand side, and its lower peak points to the first stroke of the K below it. There are only eight upward-pointing "keys" in the left-hand frame, and the same number of downward-pointing "keys" in the right-hand frame. The white lines which define the circlet at the base of the crown are not nearly so curved as in the genuine; in fact, the upper one is almost straight. The orb on the top of the crown is almost invisible. The two perpendicular lines, forming the last letter of the upper inscription, are joined by cross-strokes, both at the top and bottom, and are so close together that they almost run into each other.

Same Issue. Adhesives, 5, 10 kop., seven stars.

Genuine.

These are exactly the same as the envelopes just described; but they are printed on toned wove paper, which is very distinctly coloured, throughout its substance, and are perforated "*en serpentin.*" This mode of separation ought rather to be called "*roulette*," for there is no portion of the paper removed; but the stamps dovetail, as it were, into each other. I think it is about the very worst mode of separation which could well have been imagined; for any attempt to tear two stamps apart almost invariably results in a much more extensive tear than was intended. It is needless to repeat the tests for this set, as the stamps are exactly the same as the envelopes.


10 KOП.
10. KOP.

Forged.

I have not yet seen any forgeries of these adhesives; but if there should be any, the tests for the genuine envelopes will serve to detect them.

Issue of 1860. Second type, eight stars, 5, 10 kop.

Genuine.

Engraved in *épargne*, as before, on any, or all, of the papers hitherto mentioned for the envelopes. There are some differences between the two stamps of this set. For instance, the wavy lines outside the central oval are very wide apart in the 5 kop., and very close together in the 10 kop. I will take, however, the points common to both values. The blade of the sword is single. The head of the lion has the same monkey-face as before. The lettering of the two inscriptions is so tall, as to extend to the very top and bottom of the containing-labels. The top figure of value is even further from the K of the inscription, than the bottom figure is from the K following it. The circlet at the base of the crown contains three very distinct, diamond-shaped jewels, and portions of two others. Both the upper corners of the shield are sharp, and the base of the shield does not touch the dotted oval anywhere. There are ninety-two dots in the oval, in the 5 kop., and eighty-four in the 10 kop. There are fourteen vertical lines of shading in the shield of the 5 kop., and seventeen in the shield of the 10 kop., not counting the outlines of the shield itself.

Forged.

The counterfeiters have made an adhesive of this, and have not thereby improved its appearance. Lithographed, in a very blotchy way, on thin, white wove paper; pin-perf. 14. I only possess the 10 kop. of this set of forgeries. The blade of the sword is double, so that the lion appears to have two swords in his hand or paw. His head is like that of a goat, with a small, pointed beard, and open mouth. The lettering of the upper and lower inscriptions is far too low and dumpy, so that the figures and letters do not extend nearly to the top and bottom of their containing-labels. The o of the upper 10 almost touches the K immediately following it, but the o of the lower 10 is at a good distance from the K which follows it. The circlet at the base of the crown contains six oblong white dots, not very distinct. The right-hand, upper corner of the shield has been cut off; and the rounded portion of the base of the shield, on the right-hand side, touches the dotted oval, and the similar portion on the left-hand side almost touches it. There are only sixty-four dots in the oval, and no fewer than twenty-five vertical lines of shading in the shield.

POSTMARKS.

Genuine.—In both these issues, the genuine are usually cancelled either with a pen-stroke, or with two lines of capitals, in an oblong frame.

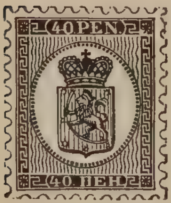
Forged.—The forgeries bear either a set of five parallel bars, or an inscription in an oval, with a very peculiar, thin, wavy outline.

The cancellation on the flap design on the "economy-envelopes" is a simple cross, in pen-and-ink.

Issue of 1866. 8 Pennia, adhesive.

There is, of course, a full set of the genuine, comprising 5, 8, 10, 20, 40 pen., and 1 mark; all, by the way, differing greatly from each other; but I have only met with the 8 pen. forged.

Genuine.


40 PEN.
40 ПЕН.

Engraved in *épargne*, as before, on coloured, wove or laid paper, very thin; serpentine roulette. The lion has the usual monkey-face, and the mouth is shut. There are three distinct, diamond-shaped jewels in the circlet at the base of the crown, and portions of two others. The shield bears twenty vertical lines of shading, counted from the base, and not including the outlines of the shield itself. There are 105 dots in the oval, and they are all more or less square. The base of the shield is a long way from these dots. The wavy lines outside the oval are rather coarse, and far apart, so that they show no tendency to run together. The large crown is a long way from the dotted oval.

Forged.

This is a fair copy, but the printing is so badly done that it is not likely to deceive in its present state. Lithographed, on thick, bluish-green wove paper; unperforated. The lion has the goat's face of the last-described forgery, with open mouth and pointed beard. There are eight oblong blotches in the circlet at the base of the crown, and several of these blotches run together. The shield bears about twenty-seven lines of shading, but they are very much blotched, and difficult to count. The oval has only sixty-four dots, and most of them are round, instead of square. The rounded base of the shield, at the right-hand side, touches the dots, and the left-hand side of the shield almost touches them also. The crown comes very close to the dots; indeed, it almost touches them on the left-hand side. The wavy lines, outside the oval, are *very* fine and close together, so that they almost touch each other.

POSTMARKS.

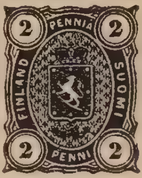
Genuine.—The genuine stamps are usually cancelled with a rough circle, containing name and date.

Forged.—The forgeries bear the five parallel bars as before.

N.B.—The description given above will only serve for the 8 pennia; for, as I have said, the different values vary greatly, each being separately engraved.

BOGUS PERFORATION.

Issue of 1877, etc. 1 mark, lilac.



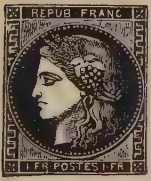
This stamp is found perf. 11, or 12½, or 11 × 12½, according to date. The *Timbre-Poste*, in 1896, described a bogus stamp, manufactured out of an imperforate proof or essay, having *serpentine perfs*. I have not seen this fraud, but understand that the serpentine perf. on three sides does not agree with the gauge of the old serpentine perf. of Finland, and that the cancellation is of some unknown type. My readers will therefore understand that any 1 mark, lilac, with serpentine perfs., that may be offered to them, is bogus.

FRANCE.

Issue of 1849–50. 10, 15, 20, 20, 40 c., 1 fr.

Genuine.

Very nicely engraved, on thickish wove paper, more or less tinted, but never quite white. In the large majority of copies, the paper presents a very strong yellowish tinge, probably due to age. The shading under the eye and on the neck consists of well-defined, parallel lines of dots. The fifth dotted line of shading on the neck, counting from the bottom, goes right across the neck, from front to back. There are five very distinct ears of wheat in the head-dress, on the side shown, and the tips of two other ears can be seen, peeping round from the other side of the head. The front of the eyebrow does not touch the front outline of the face. There is an indent of colour in the middle line of the upper lip, which almost amounts to a defect in the drawing. The lower lip has a distinct line of shading on it, to mark the form of the red part of it. There are three lines of shading above the eyelid, and beneath the eyebrow. Round the portrait there are ninety-



seven pearls, all large, round, very close together, and most of them touching the white ring outside them. The key-pattern, down the left-hand side of the stamp, has four entire "keys" pointing outwards, in the part of the frame which is above the central circle, and a portion of a fifth "key" as well; there are also four entire ones, and part of a fifth, in the lower portion of this left-hand frame. The key-pattern, on the right-hand side of the stamp, has four entire "keys" both above and below the central circle; counting, as before, only those "keys" which are turned outwards. This whole key-pattern may be likened to a bent ribbon, with both edges of it clearly shown in perspective. There is a small, but distinct stop, both before and after every word, etc., of both inscriptions. Taking the 25 c. value for instance, the inscriptions run . REPUB . FRANC . . 25 . C . POSTES . 25 . C . The line above the frame of the value-label is the same width as the similar white line below the name-label. The vine-leaf in the head-dress is very distinct, and there are seventeen grapes in the bunch, though several of them are partly hidden by the rest.

Forged. First Set.

I have before me a full series of this set of counterfeits. They are lithographed, on very white wove paper, rather thicker than the genuine. The fifth line of shading on the neck, counting from the bottom, does not go across from the back to the front. The ears of wheat on the front of the head-dress are here represented by very long willow-leaves, a little more serrated at the edges than willow-leaves usually are, and there seem to be only four of them, all in one bunch, instead of two separate bunches or groups. The tips of the two ears of wheat which ought to be visible from the other side of the head are absent. The front of the eyebrow *just* touches the front outline of the face. There is no line of shading on the lower lip, to mark the shape of the red part of it. There are just one hundred pearls round the portrait; they are small and far apart, and none of them touch the white ring round them. There are only four outward-turned "keys" in the top half of the left-hand frame, four in the bottom half, and the same number in each of the halves of the right-hand frame. The stops before and after the different words and figures of the two inscriptions are so *very* small as to be almost invisible; and, in several of the values, the stop before REPUB., and the one before the first figure in the bottom label, are absent. The white line above the frame of the value-label is very much wider and more prominent than the similar white line below . REPUB . FRANC . The large leaf in the head-dress is not much like a vine-leaf. There seem to be only fifteen grapes in the bunch, but they are very indistinct, and difficult to count.

Forged. Second Set.

Of this set I have only seen the 25 c., and the 1 franc. Very coarsely lithographed, on particularly rough, coarse, wove paper, of a decidedly yellowish tint. The fifth line of shading on the neck does not go across from back to front. The ears of corn are tolerably well represented, but the two which ought to show from the other side of the head are absent. The vine-leaf is very badly drawn, and there are only fourteen grapes in the bunch. There are only eighty-six pearls round the circle; they are exceedingly small, and very far apart, and none of them touch the white ring round them. The eyebrow touches the outline of the front of the face. There is a large stop between the words REPUB . FRANC, and a stop each side of the word POSTES in the lower label. There is no line of shading on the lower lip, to mark the outline of the red part; but the lip is abnormally hollowed out in the part where the "imperial" would grow in a man. There are four outward-turned "keys" of the key-pattern in both halves of the frame, down the left-hand side of the stamp, four in the lower half of the right-hand frame, and five in the upper half of it; but the two immediately above the circle, in this latter compartment, are jumbled together. I do not think this set ought to deceive anybody; the execution is so very coarse.

Forged. Third Set.

Of this set I have only the 1 franc, though I think I came across two or three other values, some time ago. It is lithographed, in a peculiar sort of orange-red, on thick, hard wove paper, of a pale yellow tint, not yellowish-white. None of the dotted lines of shading on the neck run right across, from back to front. There are five ears of wheat, moderately distinct, in the head-dress; but they are in one group instead of two, and there are none visible from the other side. The front of the eyebrow is a long way from the outline of the front of the face; even more distant than in the genuine. The red part of the lower lip is outlined, as in the genuine. There are eighty-six very small pearls round the circle, far apart, and not touching the white ring round them. There are four outward-turned "keys" in each of the four pieces of key-pattern at the sides. All the stops in the inscription are as in the genuine, except the one before the first I, and the one after the last FR., both of which are absent. The leaf is like that of a horse-chestnut, and there are only sixteen grapes in the bunch.

Forged. Fourth Set.

This I have not seen. So far as I know, there is only the one stamp, the rare 1 franc, orange, and it is said to be a very dangerous forgery. I copy the description from the *Monthly Journal*. I think it was made in 1898.

"The colour is very successfully imitated, but the paper is thicker and coarser than that of the genuine, and more grey in some. The shading under the eye cannot be resolved into parallel lines, but is much less pronounced than the genuine. The key-pattern at the left side consists of a single bent line, with mere traces of a second line. On the right side, the second line is more noticeable; but it is far from being as clear as in the originals. The indent in the middle of the line of the upper lip is entirely absorbed into the curved line of colour of the upper lip. The three lines of shading, above the eyelid and beneath the eyebrow, are absent in this counterfeit."

POSTMARKS.

Genuine.—These are very various. My earliest copies bear 40; others have 42; others 37; others have a six-pointed star, composed of small round dots, and with numerals in the centre of the star. But the latter cancellation is not common on this set, being more used later on.

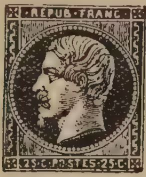
Forged.—The forgeries bear either 40, or a square of oblong dots.

There is a 20 c., *blue*, of this set, which is rare. It must not be taken for a forgery, but was simply an error. I do not remember ever having seen a used copy.

Issue of 1852. Presidency, 10 c., 25 c.

These stamps, it will be remembered, have the head of Napoleon replacing that of Liberty; but still bear the old inscription REPUB. FRANC.

Genuine.



Engraved in *épargne*, on similar paper to that of the first issue, but a little softer. The shading on the chin comes forward, as far as the point of the moustache and the base of the imperial. The front of the neck is shaded, down to the very bottom. There is some very light shading along the side of the nose. Below the bottom of the neck there is a very distinct B, the initial of the engraver, whose name was Barré, I believe. This can be seen very easily, and is a good test. There are eighty-eight pearls in the circle. The rest of the frame seems to be an exact copy of the first issue.

Forged.

Rather nicely lithographed, on thick wove paper, very white. The shading on the chin does not touch either the imperial or the point of the moustache. There is no shading at all down the front of the neck, or on the side of the nose. The engraver's initial is wanting. The circle contains only eighty-five pearls. There are only three outward turns in each of the lower key-pattern ornaments at the sides, and four similar ones in each of the upper ornaments. Besides all these discrepancies, there is one very marked thing which strikes the eye at once, and that is the *very* broad white line, right across the stamp, just above the lower inscription, which is two or three times as broad as the similar line below the upper inscription. This is, certainly, the most marked feature of these counterfeits, and is of itself quite enough to condemn them.

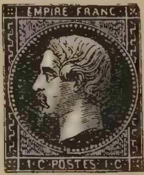
POSTMARKS.

Genuine.—All my own genuine copies bear the large, six-pointed star, composed of small round dots, with numerals in the centre of the star; but I have seen others cancelled with 42.

Forged.—The forgeries are obliterated with a diamond or square of large oblong dots, or with a similar square of pear-shaped dots.

Issue of 1853-60; Empire; 1 Franc.

I have only met with the 1 franc of this set forged; but it is quite possible that others may exist, even though there may not be a full set.



Genuine.

Engraved in *épargne*, on rather strongly-toned wove paper. The tests for this stamp are exactly the same as those for the genuine Presidency issue just described, except that the upper inscription reads EMPIRE FRANC., instead of REPUB . FRANC., and that there is no engraver's initial at the base of the neck. The number of pearls in the circle, and the key-pattern, etc., are just as before.

Forged.

Same as the forgeries of the Presidency issue, except for the necessary alteration from REPUB. to EMPIRE. In this counterfeit, the white line across the stamp, forming the upper outline of the bottom label, is narrower, and more like the genuine. The wrong shading, and the defective key-pattern, as in the last-named forgeries, will suffice to detect this counterfeit.

POSTMARKS.

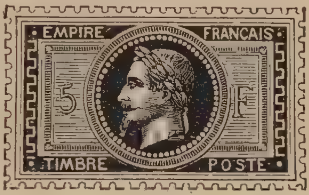
Genuine.—I fancy there is not much variety in the cancellation of the genuine. My own specimens are all obliterated with the large square of dots already described.

Forged.—The forgeries have a square of variously-shaped dots, some small and irregular, others large and pear-shaped.

Issue of 1869. 5 Francs.

Genuine.

Engraved in *épargne*, on tinted wove paper; perforated 13½. The circle round the head contains sixty-four pearls. There is a distinct, five-lobed leaf at each corner of the inside oblong. The figure 5 is equidistant between the outside of the circle and the inside line of the inner frame. The value is generally of a different tint from that of the rest of the stamp, being printed afterwards. All the lettering is in very thin, French type. The Emperor's eye is well open, with a distinct pupil. There is a very strong wrinkle on the forehead. The key-pattern bordering is very thin, being distinctly thinner than the letters of the inscription, at the top and bottom of the stamp. The dots at the four corners of the stamp are small and round. There is a distinct cedilla under the C of FRANÇAIS. The M of EMPIRE is rather like an inverted W, as is also the M of TIMBRE.



Forged.

Lithographed, on wove, and also on vertically-laid paper, both being thinner and harder than the genuine; badly perforated 13. The front of the paper has been tinted with a surface colouring. There are only sixty-three pearls round the head. The five-lobed leaves are extremely indistinct, being generally nothing more than blotches. The back of the 5 nearly touches the outline of the circle; but this is not a particularly trustworthy test, as I have found that the position of the genuine 5 occasionally varies. The inscription, 5 F, is exactly the same tint as the rest of the impression. All the lettering is thick and clumsy. The eye is nearly closed, and the pupil is indistinct. There is no wrinkle on the forehead. The key-pattern border is as thick as the lettering. The dots at the four corners are blotchy, the one in the left-hand lower corner being oval instead of round. There is no cedilla under the C of FRANCAIS. The M of EMPIRE is an unmistakable W, turned upside down; and so is the M of TIMBRE. The colour of the stamp is a redder shade than that of the originals.

POSTMARKS.

Genuine.—My genuine copies all bear the large, six-pointed star of small round dots, with numerals in the centre, as described above.

Forged.—The forgeries are cancelled, not to say daubed, with five extremely thick parallel bars, like 80; also with a *very* large square or diamond, of *very* large square dots.

15 Centimes, blue.
Issue of 1877, wove paper.
Issue of 1892, *quadrillé* paper.

I have only lately (1903) come across a counterfeit of this stamp, and rather wonder that the forgers should have found it worth their while to imitate such an extremely common variety, which is, of course, to be found in every album.

Genuine.

Engraved in *épargne*, on wove or *quadrillé* paper as above, perf. 14×13½. The imprint in the left lower corner is J A SAGE INV; that in the right lower corner is E MOUCHON D & I. These are in microscopic, but legible letters. The top leaf of the olive-branch in the right hand of the female figure, touches the fourth dark, horizontal line from the top of the stamp, counting the two lines of the frame, and the lowest berry on the branch lies exactly in the centre of her right breast, and is very prominent. She appears to have flowers in her hair, and has a fairly contented expression of countenance. Her left great toe is abnormally long and pointed; it has no nail, and is directed towards the left top corner of the R of REPUBLIQUE, below it. Her left forefinger, resting on the globe, is curved inwards, so as to point to the right top corner of the 1 of the figure 15 below it. The figure of Mercury shows curls on his forehead, below the front of his cap. The tip of the right wing of the cap reaches to the centre of the sixth horizontal line from the top, including the two frame-lines, the tip of the left wing reaches to the top of the seventh horizontal line. He has a somewhat drooping nose, and the left corner of the mouth turns very slightly upwards. The top of the serpent-twined rod in his left hand ends in a round ball; the serpents have no eyes. The left leg is shaded so very darkly, that it hardly stands out at all, from the background. At the top of the globe, in the small portion visible, just above the clasped hands, there is a curved line of four short dashes, following the contour of the globe. These are quite distinct. The two round dots at the two ends of the name-label are large, quite twice as wide as the width of any of the lines forming the letters of the name.

Forged.

Lithographed, on white wove paper, perf. 13½ all round. The names of the artist and engraver, in the lower corners, are absolutely illegible. The top leaf of the olive-branch touches the sixth dark, horizontal line from the top, and there is no berry on the right breast. The lady wears what appears to be a laurel-wreath, and the head is more like that of a Roman Emperor, than of a woman, and has a pained expression of countenance. The great toe is not visible. The fore-finger of the hand on the globe points to the 5 below it. The head of Mercury shows a sort of chaplet, instead of curls, in front of his cap; the tip of the right wing reaches to the top of the fifth dark horizontal line, from the top, and the tip of the left wing touches the sixth line. His nose is simply two sides of a triangle, and the left corner of the mouth droops very slightly downwards. His rod has a top like a candle-flame on the top of a small ball, and each serpent has a dot for an eye. The left leg is nearly as prominent as the right, being more lightly shaded than the genuine, and with a darker outline. The line of dashes at the top of the globe is absent. The two round dots, one at each end of the name-label, are very small, being exactly the width of the I of FRANÇAISE.

POSTMARKS.

Genuine.—29.

Forged.—29. This is, apparently, a genuine Paris postmark: in that case it must have passed the post. It would thus appear that this counterfeit was probably made to defraud the Government, and not us long-suffering philatelists.

FRANZ-JOSEPH-LAND.

BOGUS STAMP.

I know nothing whatever, concerning the history of this stamp, beyond what can be gathered from its inscriptions; but note it here, in order that none of my young readers may be taken in by it. Lithographed, in two colours (green, with mauve centre) on stout, yellowish-white wove paper; perforated 12. The stamp is nearly as large as the Liberians. The central oval is filled by a bust of the Emperor of Austria to right, on a ground of fine horizontal lines, all in mauve. In an arch above the oval is Franz-Joseph-Land, which, like the rest of the lettering, is in white on green Below the head, in a curve, is Er.M.d.N.P.E. 1874. ("Stamp commemorative of the North Polar Expedition of 1874."*) In the upper corners are small white shields, the left-hand one containing the Austrian eagle, the right-hand one having an undecipherable coat of arms. In the bottom corners are the letters W and B in green circles. There is no indication of value.

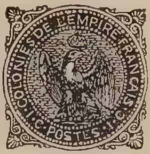
FRENCH COLONIES.

Issue of 1860-5. 1, 5, 10, 20, 40, 80 c.

There are two sets of counterfeits of these stamps; the first set being rather good, the second very bad, and not at all likely to prove deceptive.

Genuine.

Nicely engraved in *épargne*, on toned paper, wove, and rather thin. There is a small, but distinct cross at the top of the crown, which is upright, and comes under the first stroke of the M of EMPIRE. The ground on which the eagle is standing touches the inner circle of pearls at both ends. There are ninety-six pearls in the said inner circle, and one hundred and twelve in the outer circle. All the stops in the inscription are of equal size. The groundwork, behind the eagle, is composed of thirty-six horizontal lines—counting them to the left of the eagle—with small, coloured dots in the channels between the lines. There is a very distinct apostrophe between the L and E of L'EMPIRE.



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* This was the Austrian expedition of the s.s. *Tegethoff*, under Payer and Weyprecht, of 1871–4. The letters W and B probably commemorate Lieutenants Weyprecht and Brosch.

First Forgery.

Nicely lithographed, on toned paper, both laid and wove, and rather thick. The little cross on the top of the crown is not particularly distinct, and appears to be leaning far too much over to the right, coming slightly to the right of the first stroke of the M of EMPIRE. The ground on which the eagle stands touches the pearled circle at both ends, as in the genuine. This "ground," by the way, is, I believe, intended for one of Jupiter's thunderbolts, grasped in the eagle's claws; but it is not very distinct, either in the genuine or in the counterfeit. There are only ninety-two pearls in the inner circle, and one hundred and fifteen in the outer one; and all the pearls are inclined to be oval or oblong, instead of round. The stops after the letters and figures of value are not all of the same size, some of them being almost invisible. The groundwork, behind the eagle, has the same number of lines as the genuine; but many of the dots between the lines are absent. The apostrophe between the L and E of L'EMPIRE is more like an accent than a comma in shape.

Second Forgery.

Coarsely lithographed, on very yellowish-white wove paper, thicker and harder than the genuine. The cross at the top of the crown is a complete failure, having hardly any perpendicular stroke, and the horizontal stroke is absurdly too long. The ground or thunderbolt on which the eagle is standing does not touch the pearls of the inner circle on either side. There are ninety-two pearls in the inner circle, of all shapes and sizes; and one hundred and fourteen in the outer circle, most of them similarly malformed. The stop before COLONIES is absent, and the others are of different sizes. The groundwork behind the eagle, counting on the left side, has thirty-two horizontal lines of shading, but there are no dots in the channels between the lines. There is no apostrophe between the L and E of L'EMPIRE.

POSTMARKS.

Genuine.—I have only noticed two varieties of cancellation on the genuine; the first is a diamond of dots, with two or three letters of the name of the colony in the centre—MQE, for instance, standing for Martinique—like 79; and the second is a double circle, the outer one plain, the inner one dotted, containing name and date, etc. This latter obliteration is exactly like 29, except that *the inner circle is dotted*, instead of plain.

Forged.—The cancellation of the forgeries is 37, without any letters in the centre.

I have seen no forgeries of the later sets; but of course this does not prove that there are none. The second of the above-described counterfeits is very badly done, and hardly worthy of a place in this book.

Issues of 1892, etc. 1 c., black on azure.

There are, of course, stamps of this type for each separate colony, and I have to warn my readers, not against forgeries of the stamps themselves, but against forgeries of the postmarks. These will, no doubt, be applied to other values besides the 1 c., but, at present, I have only seen this value cancelled. Messrs. Alfred Smith kindly sent me specimens early in 1898, together with the history of them, which I here produce. Unfortunately, I have not been able to get hold of all the genuine postmarks, but must content myself with giving a catalogue and description of the forged ones.

Messrs. Alfred Smith and Son say: "In March, 1897, we purchased from a Parisian dealer a lot of obliterated stamps of 1 centime, of various French colonies, current type. We did not offer any of them for sale, but placed them in a reserve stock. Lately, hearing that these stamps had been put in the market with forged postmarks, we submitted samples for examination by the well-known firm of F. A. Hoffmann, who pronounced them to be all falsely obliterated. In every case, the obliteration is much too clearly impressed, in deep black ink, of a perfectly uniform shade, and Mr. Hoffmann points out that there are many differences, *e.g.*, in Soudan-Français, the hyphen is omitted. Not only this, but he informs us that genuinely-used copies of Anjouan and Ste. Marie de Madagascar are unattainable in wholesale quantities. For the present, we refrain from publishing the name of the person from whom we bought these stamps, as he is a dealer of some standing, and we have no reason to suspect his good faith."

The stamps are all ungummed, and the postmark is usually struck at the junction of each block of four.

Here is a list of the postmarks. The date is in the centre; and, unless otherwise described, the inner circle surrounding the date is composed of hyphens, and the outer circle plain, something like our No. 29, except that the hyphens are shorter.

FORGED POSTMARKS.

ANJOUAN.—ANJOUAN, COL. FRANÇ, 25 MAI, '94. (In octagon.)

BÉNIN.—COTONOU, BENIN, 7 JUIL., '94. (Maltese cross each side of name.)

DIEGO-SUAREZ.— + DIEGO-SUAREZ + MADAGASCAR, 15 FEVR., '96.

DJIBOUTI.— + DJIBOUTI + POSTES 8 MARS, '95. (Outer frame, a wavy heptagon; inner frame, long hyphens.)

FRENCH CONGO.— ⁚⁚ BRAZZAVILLE ⁚⁚ CONGO-FRANÇAIS, 18 MAI, '94.

FRENCH GUIANA.—CAYENNE, GUYANE, 7 MAI, '96. (Five-pointed star each side of name.)

FRENCH GUINEA.—CONAKRY, GUINEE FRANÇAISE, 2 MAI, '96. (Four V's, forming an outlined cross, each side of name.)

FRENCH SOUDAN.—KAYES, SOUDAN FRANCAIS, 2 DEC., '94. (No cedilla under the C of FRANÇAIS, and hyphen omitted.)

GUADELOUPE.—POINTE A PITRE, GUADELOUPE, $1^{\underline{E}}$/21 AOUT, '95.

INDIAN ESTABLISHMENTS.—INDE, PONDICHERY, 8 FEVR. '96. (Maltese cross each side of name.)

INDO-CHINA.—MON-CAY, TONKIN, 7 JUIL., '96. (Hyphens of inner circle longer.)

IVORY COAST.—JAQUEVILLE, COTE-D'IVOIRE, 4 Dec., '95. (Inner circle plain, like the outer one.)

MADAGASCAR.—None included.

MARTINIQUE.—FORT DE FRANCE, MARTINIQUE, 2 MAI, '96. (Inner circle plain.)

Mayotte.—D'ZAOUDZI, MAYOTTE, 31 JANV., '95. (Five-pointed star each side of name.)

New Caledonia.—NOUVELLE CALEDONIE, NOUMEA, 2 E/17 AVRIL, '96.

Nossi-Bé.—HELVILLE, NOSSI-BE, 4 MAI, '96.

Obock.—OBOCK, COLONIE-FRANC$^{\underline{SE}}$, 29 Juin, '94. (No cedilla.)

Oceania.—None ordered; those we already had in stock were genuine.

Réunion.—RÉUNION, ST. DENIS, 20 JUIL., '95. (Inner circle dotted, Maltese cross each side of name.)

Ste. Marie de Madagascar.—STE. MARIE, MADAGASCAR, 7 MAI, '96.

St. Pierre et Miquelon.—ST. PIERRE-MIQUELON, 13 MAI, '93. (Inner circle dotted, five-pointed star after name.)

Senegal.—DAKAR, SENEGAL, 2 JANV., '96. (Five-pointed star each side of name.)

GAMBIA.

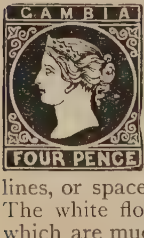
Issue of 1869. White wove paper, no watermark; unperforated; 4d., 6d.

Issue of 1874. Same paper; watermarked with Crown and CC; unperforated; 4d., 6d.

Issue of June, 1880. Same as 1874, but perforated 14; ½d., 1d., 2d., 3d., 4d., 6d., 1s.

Issue of 1886-7. Same as 1874, but watermarked with Crown and CA; perf. 14; ½d., 1d., 2d., 2½d., 3d., 6d., 6d., 1s.

Genuine.



Embossed; paper, etc., as above. All the stamps seem to be from the same die, with only the values different. The embossed coronet bears four large jewels (they are six-pointed stars), beneath a band of fourteen pearls. Near the top of the chignon, close to where it joins the head, there is, usually, a coloured dot. The outline of the nose is very nearly straight. Gambia and the value are highly embossed, in frames bounded by an embossed white line; and the white line is surrounded on all sides (except just where the central circle encroaches) by a dark line or space. These dark lines, or spaces, are all *quite* as wide as the width of the i of gambia. The white floral scrolls in the spandrels are composed of white lines, which are much *narrower* than the width of the i of gambia. The white ring round the central medallion is quite twice as wide as the width of the said i. There is a white projection, probably a pearl, sticking out from the front top corner of the coronet, pointing towards the first a of gambia. The expression of the face is very pleasing, the eye is fairly distinct, and the lower half of the ear is plainly visible. The back of the chignon and the pendent curl are very good tests, but the differences cannot be described in words, so I must refer the reader to the

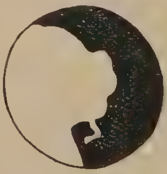


Fig. 1.
Genuine.

enlarged representations of that portion of the stamp. It will be seen from the cut, Fig. 1, that the curl is decidedly "corkscrewy," and there is a little white patch or mark, close to the left side of the final bend, which is not, however, shown in the cut.

First Forgery.

This is the counterfeit described in the first and second editions of my book. It is supposed to imitate the issue of 1869, being embossed, on medium, white wove paper, no watermark, unperforated. The coronet is not the least like the genuine, being composed of two parallel bands of embossing, connected together, by transverse pieces, at intervals, and with some ornaments (which I cannot make out) along the top. The projecting pearl has been imitated in this forgery. There is no coloured dot on the chignon. The outline of the nose is somewhat hooked. The words GAMBIA and FOUR (SIX) PENCE are slightly embossed. The dark lines, above and below GAMBIA, FOUR (SIX) PENCE, etc., are *far* narrower than the width of the I of GAMBIA. The white floral scrolls in the spandrels are composed of lines *very* nearly the same width as the I of GAMBIA. The white ring round the medallion is decidedly narrower than the width of the said I. The mouth is rather more open than in the genuine, the eye is hardly visible in my specimens, and I cannot see any portion of the ear. The outline of the chignon and the pendent curl are as in Fig. 2. It will be seen that the curl is split, forming two simple hooks, side by side, and not in the least resembling the genuine.

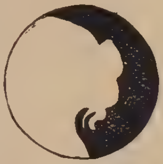


FIG. 2.
First Forgery.

Second Forgery.

Of this I have only the 6d., and I do not fancy it is so common as the forgery just described. Embossed, on medium, white wove paper, unperforated. My specimen has a couple of watermarked lines, horizontally across the stamp, probably part of the papermaker's trade-watermark. The coronet is a good deal more like the genuine than that of the first forgery, but it is not sufficiently distinct to describe. An easy test is, that there are *two* circular pearls, quite distinct, above the top of the coronet. The one at the front corner appears to be attached to the corner of the coronet below it by a thin white stalk, but the other pearl, to right of it, is quite unattached, and, as it were, hanging in the air, above the coronet. The nose is decidedly hooked. There is no coloured dot on the chignon. The dark lines, above and below GAMBIA, etc., are thin, like those of the first forgery. The lettering is rather ragged, and there is a white dot, which joins the bottom of the G to the white line below it. The white ring round the medallion is a shade broader than in the first forgery, but still too narrow. The mouth is shut, the eye hardly visible, and there is scarcely any trace of an ear. The outline of the back of the chignon and the pendent curl are as in Fig. 3. The centre of the chignon projects a good deal too much; the curl is a fair imitation of the genuine, but the little white patch is absent.

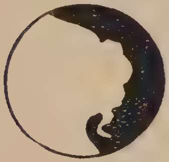


FIG. 3.
Second Forgery.

Third Forgery.

Embossed, on yellowish-white wove paper, unperforated, no watermark. The embossing is a good deal sharper than in either of the forgeries already described. The pearls in the band of the coronet are not visible, but, along the top edge of it, there are five large pearls. There is no dot on the chignon, which is even more highly and sharply embossed than the genuine. The dark lines, above and below the frames, are decidedly narrower than the width of the I of GAMBIA. The white ring, round the medallion, is a little broader even than the genuine, and it encroaches slightly on the foot of the M. The pearl on the front corner of the coronet projects, as in the genuine, but it is a good deal thicker, and more clumsy. The nose is absolutely straight, the mouth fairly like the genuine, but the eye is placed too far back from the edge of the profile. A portion of the ear is visible. The chignon and pendant curl are as in Fig. 4. The curl is very like the genuine, but the accompanying white line or patch is absent.

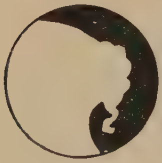


FIG. 4.
Third Forgery.

Fourth Forgery.

Embossed, on white wove paper, with impressed watermark of crown and C C, which often shows right through the face of the stamp. The crown in the said watermark reminds one very much of an enlarged representation of the small crown of our first English 1d. stamps, illustrated on page 400. These forgeries are found unperforated (4d. and 6d.), and variously perforated 10, $10\frac{1}{4}$, 11, $11\frac{1}{2}$, etc. ($\frac{1}{2}$d., 1d., 2d., 3d., 4d., 6d., 1s.). The embossed coronet bears four five-pointed stars, by way of jewels, beneath a band of closely-set little pearls, but I can only count about ten of the pearls. There is a deeply-sunk hole in the chignon, where the coloured dot of the genuine is. The nose is hooked. The lettering has been well copied, and is nice and clear. The coloured outline of the stamp, all round, is very much too broad. In the genuine, this outline, or border, is the width of the I of GAMBIA, but, in this forgery, it is quite three times the width of the I. The white ring, round the central medallion, is slightly wider than the genuine. The projecting pearl, at the top corner of the coronet, is far too large. The face has a disagreeable expression, the mouth is wide open, with the upper lip projecting forwards instead of slightly inwards; the lower lip hangs down; the ear is not visible. The chignon and curl are as in Fig. 5; the curl is much too broad, and the accompanying white line is absent.

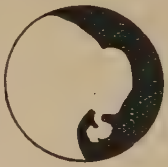


FIG. 5.
Fourth Forgery.

POSTMARKS.

Genuine.—1, 2, 100 (this latter has seven bars).

First Forgery.—Something like 42 without central numerals.

Second Forgery.—Similar to 37 without central numerals.

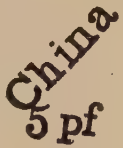
Third Forgery.—Part of a large circle. Also uncancelled.

Fourth Forgery.—Uncancelled; also an enlarged copy of 54, but with three curved lines, instead of two, at the sides, and a large 1 in the centre. The cancelled copies are generally on pieces of paper, to add to their attractiveness.

GERMAN CHINA.

Provisional issue of June 7, 1900. 5 pf., surcharged on 10 pf., carmine.

This is a rare provisional, and was issued at Foochow. The surcharge is like the illustration here given.



Genuine.

The word CHINA is 18 mm. long, and 4 mm. high.

Forged.

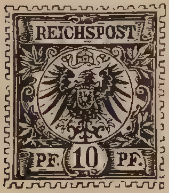
This was noted in the *Deutsche Briefmarken-Zeitung;* I have not seen it. The surcharge is said to be much smaller, and is only 15 mm. long and 3 mm. high. No doubt there are other tests, but probably the above will suffice.

POSTMARKS.

I do not know the postmarks of either genuine or forged.

GERMAN EMPIRE.

Issue of 1889. 10 Pfennig, rose.



I heard of the forgery now to be described some time ago, and vainly tried to obtain specimens for description. I have lately (1904) come across one, and now proceed to dissect it. Westoby says: "From the commencement of the series down to 1892, horizontal bars were printed on the *back*, with phenolphthalein, which were quite invisible, until acted upon by certain chemicals. Since 1892, the sheets have been printed on the face, with a design, repeated as often as is requisite, consisting of a crown in the upper left-hand corner, and a post-horn in the lower right-hand corner, while the arms are in the other corners. This also is printed with phenolphthalein, which, from its name, we conclude to be a compound of phenol and a hydrocarbon."

Genuine.

Engraved in *épargne*, on white wove paper, perf. 13½ × 14½; white "crinkly" gum. The lettering, the border-line and the coloured ring round the eagle, are decidedly sunk into the paper. Some of the feathers, on the right side of the stamp, come very close to the said coloured ring, but no part of the eagle really touches the ring, except the bottom point of the (exceedingly ornamental) tail. In the bunch of seven olive-leaves, in the left top corner of the stamp, only one leaf (the lowest but one) touches the outer line of the stamp; but, in the similar bunch, in the right top corner, two of the leaves touch the outer line of the stamp. Two of the leaves in the right bottom corner also touch the outer line. One leaf in the left bottom corner trespasses slightly across the inner line, but does not touch the outer line of the border.

The upper curl of the PF. scroll, in this same left bottom corner, also trespasses slightly across the inner line. The two nicks in the upper edge of this left-hand, PF. scroll are very conspicuous, and there are two similar, but more slanting nicks in the lower edge of the scroll, under the PF. None of the lines in the fringe of shading to left of the I of 10 touch the I anywhere. In the word REICHSPOST, there is a serif to the head of the first S, the same as in the second S. The top edge of the scroll, containing this word, shows two nicks over the R, a shaded wedge over the O, and an almost rectangular nick or gap after the T. There are also two shaded gaps in the lower edge of the scroll, under the R. The said R has its tail strongly joined to the foot of the E.

Forged.

Lithographed, on white wove paper, smooth white gum, not at all crinkly; perf. 14½ all round. I cannot say whether the stamp has the phenolphthalein design, as I do not know what chemical will make it visible. No part of the stamp is sunk into the paper. The third and fourth large feathers of the eagle's wing, on the right side of the stamp, just touch the coloured ring, surrounding the arms; and one of the small feathers of the other wing also touches the ring. The four top feathers (two large and two small) on this left side are cut off at the tips. The tail touches the line below it in three points, instead of one. In the left top spandrel, two leaves reach to the outer line of the stamp; in the right upper spandrel, only one leaf trespasses across, to touch the outer border; thus just reversing the state of things of the genuine. In the right bottom spandrel, two leaves reach across the inner line of the border, but do not touch the outer line; and, in the left lower spandrel, two leaves touch the border. The upper curl of the PF. scroll, in the left lower corner, does not show beyond the inner line of the border. The two nicks are visible in the upper edge of this left lower scroll, but they are not conspicuous, and the two nicks in the lower edge of the scroll are absent. There is a curved line in the fringe of shading, to left of the I of 10, which touches the foot of the 10. The head of the first S of REICHSPOST has no serif, so that it is like the head of a block-letter S. There are no nicks in the top edge of the scroll, above the R; neither is there any shaded wedge over the O, and there is only a slight indication of the gap over the T. There are no gaps under the R, and the tail of this letter is only very lightly joined to the foot of the E.

This forgery would be passed by almost anyone, as a slightly faded specimen of the earlier issue of the genuine. Collectors will have noticed that the earliest of the genuine stamps were in quite a pale rose, while the latest are a rather brilliant carmine. As this stamp has always been very common, I conclude that the forgery was intended to defraud the Government, and not us poor philatelists!

POSTMARKS.

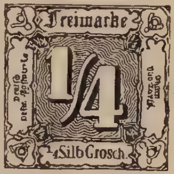
Genuine.—1.

Forged.—My specimen is uncancelled, but I have no doubt that many copies have passed the post, and been duly stamped by the officials with the genuine postmark.

GERMANY (THURN AND TAXIS).

¼ Silber Groschen.

Issue of 1854. Black on red-brown; unperforated.
Issue of 1860. Red on white; unperforated.
Issue of 1864. Black on white; unperforated.
Issue of 1865. Black on white; rouletted 16.
Issue of 1867. Black on white; rouletted 16, on coloured lines.



I have remarked that some of the catalogues ignore the issue of 1865, rouletted; but, as a matter of fact, the stamps of this issue are decidedly scarcer than those of 1867, in which the rouletting is done on coloured lines. The *modus operandi* for this "rouletting on coloured lines" is as follows:—Pieces of what the printers call "perforative rule," (which, for this purpose, have the top edge serrated and sharp,) are set round the frame, and stand somewhat higher than the stamp. The teeth, of course, get inked with the rest of the stamp, and, when the impression is taken, as the rule stands higher than the design, the pressure of the platen forces the teeth on the rule through the paper, the sides of the teeth, at the same time, leaving coloured dashes. In the plain rouletting, the two operations of printing and perforating are distinct. I have never seen this process described anywhere, but believe that the above details are correct. The stamps of Luxemburg also show both species of rouletting.

Genuine.

Engraved in *épargne*, on stout wove paper; red-brown for the first issue, and white for the others. The design is the same for all the five issues. The dot to the I of FREIMARKE is placed decidedly too much to the left; and the small peaks in the outlines, above and below the M of that word, are exactly above and below the central stroke of the M. The fraction in the lower label is large and distinct, and does not touch the outline of the label anywhere; the little 4 is quite as tall as the I of SILB. The C of GROSCH. is a small capital, and the H does not touch the stop after it. The small post-horn in the right lower corner has its mouthpiece pointing downwards, and its large end, or bell, pointing to the right upper corner of the containing-space. The little fractions in the four black shields in the inner corners are all perfectly distinct, and they are all placed so as to be read without turning the stamp. The foot of the 4 of the large, central fraction goes rather near the shield-ornament in the right bottom corner of the stamp, but does not touch it. The peaked, central portions of the left-hand label come, respectively, opposite the space between UT of DEUTSCH and OS of POSTVEREIN; and the similar peaks in the outlines of the lower label come above and below the space between the words SILB. GROSCH., but much nearer to the G than to the B. The wavy lines in the background of the centre of the stamp are nowhere parallel with any of the lines of the frame. The S of POSTVEREIN is joined to the top of the following T, and the tail of the said S is only very slightly lower than the rest of the letters.

First Forgery.

Very nicely lithographed, in black, on stout, red-brown wove paper, unperforated; the tint of the paper is very similar to that of the genuine, but perhaps somewhat redder. The I of FREIMARKE has its dot placed exactly above it. The small peaks in the outlines of the label, above and below FREIMARKE, are exactly above and below the last stroke of the M. The fraction in the lower label is too small, and the little 1 touches the left upper corner of the containing-label. The little 4 is not nearly so tall as the I of SILB. The C of GROSCH. is an ordinary, lower-case c, and the H is joined to the stop after it. The small post-horn in the right lower corner has its mouthpiece pointing to the right, and its large end, or bell, pointing to the bottom of the stamp. The little fractions in the four black shields are blotched, and, in some copies, almost illegible. The shading in the right lower corner of the foot of the 4 of the large, central fraction touches the ornamental shield in the right bottom corner of the stamp. The peaked, central portions of the left-hand label come, respectively, above the last stroke of the U of DEUTSCH, and below the centre of the O of POSTVEREIN. The similar peaks in the outlines of the bottom label come above and below the G of GROSCH. The wavy lines in the background of the central square are more or less parallel with the top and sides of the stamp. The top of the S of POSTVEREIN is not joined to the top of the T, and the tail of the said S hangs down much lower than the rest of the letters, so that it almost touches the outline of the label. Notwithstanding all these differences, this is not at all a bad-looking forgery, and might easily be passed over as genuine.

Second Forgery.

This is really the same as the forgery just described, but I note it separately, on account of the exceeding badness of the printing, which makes it look quite a different stamp. It is not at all likely to deceive. The tests for the first forgery hold good for this counterfeit. It is very badly lithographed, on medium, very hard, cold, dull brown wove paper, unperforated. The tail of the E of FREIMARKE touches the outline of the containing-label, and the little fractions in the four black corner-shields are quite illegible. The S of DEUTSCH has no tail at all.

This same forgery is also found in black, on thick, very hard, very white wove paper, unperforated, and also in red, on thick and on medium, hard, white wove paper, unperforated. The specimens in red are, as to their execution, midway between the very good first forgery and the very bad second forgery; but I have not thought it necessary to catalogue them separately, as the design is really the same in all three, the differences simply arising from good and bad printing.

Third Forgery.

This is a different type. Nicely lithographed, in red, on rather thin white wove paper, unperforated, but surrounded by the coloured dashes of the 1867 issue. These dashes themselves are an easy test, (unless, of course, they are cut off,) for the genuine red on white did not have them. The upper inscription is FREINRARKE, and the little fractions in the two lower shields are placed upside down. There is no stop after OESTR., and the H of GROSCH has a long, horizontal tail, which joins the right-hand outline of the containing-label. The four post-horns are properly placed in this counterfeit. I think the above tests will be sufficient, but there are many other differences.

Fourth Forgery.

This is what would be called a "fake." It is the 1864 issue, black on white, unperforated, soaked in dye of the proper colour, to transform it into the red-brown stamp of 1854. As the latter stamp, unused, is worth something like 25s., and that of 1864 only 1s. 6d., this fake is a cheap way of earning money, provided enough unsophisticated buyers can be found! I have not seen one of these fakes, but Mr. Westoby warns collectors against them, in his *Adhesive Postage Stamps of Europe*, saying that "many of these would deceive the most wary."

10 Silber Groschen.

Issue of 1859; orange-red on white; unperforated.

Genuine.

Engraved, in *épargne*, on stout, white wove paper. The left-hand inscription is DEUTSCH-OESTR. POSTVEREIN., with a slanting hyphen after the first word, and a stop after the second and third. There are forty-eight little peaks or teeth in the outline of each of the four labels, at the top, bottom, right, and left sides of the stamp. The F of FREIMARKE has two little ornamental teeth, projecting from the middle of its back. The forked head of the K of this word touches one of the little teeth in the outline above it. The inscription in the right-hand label is THURN UND TAXIS. In the lower inscription, the numerals, the capitals, the dot to the I, and the tall letters are all exactly the same height. The four post-horns in the corner-circles are all quite distinct and nicely drawn, each being on a background of (apparently) thirteen vertical lines. Inside the large O of the central 10 are to be seen the halves of two of the little circles of the background; the 1 of 10 being visible in each. There are also eight diamond-shaped dots, and some tracery to be seen, inside the said numeral.

First Forgery.

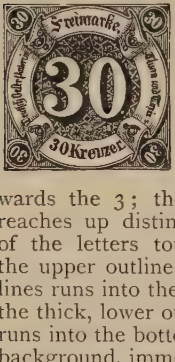
Nicely lithographed, on moderately stout, hard, yellowish-white *laid* paper. In the left-hand inscription, there is no hyphen after DEUTSCH, an excessively faint indication of a stop after OESTR., and no stop after POSTVEREIN. There are forty little teeth round the left-hand label; forty-four round the top label; forty-six round the right-hand label, and thirty-seven round the bottom label. There are no teeth projecting from the back of the F of FREIMARKE. The K of this word has no fork to its head, and it does not touch the outline above it. In the lower inscription, the LB of SILB., and the H of GROSCH are not so tall as the capitals, etc. The post-horn in the bottom right-hand corner is very indistinct, so that it is difficult to distinguish the whole of it from the background. The large central O contains twelve more or less diamond-shaped dots, some tracery, and just the very edges of two of the little 10-circles; the numeral cannot be seen in either of them.

Second Forgery.

Fairly lithographed, on rather thin, hard, white wove paper. The left-hand inscription is DRMSCH. ÖSTR. POSTVRRRIN.; with a stop after the first word, two dots over the O of the second word, and a large, diamond-shaped stop, (instead of a small round one,) after this second word. I suppose most of my readers are aware that the German ä, ö, and ü can be indifferently written ae, oe, and ue; but they are almost invariably written the latter way, when the first vowel is a capital. There are thirty-seven little teeth in the outline of the left-hand label, forty in the top label, thirty-six in the right-hand label, and about thirty-six in the bottom label. The latter, in my single specimen, is partly covered by the postmark. I may say that, in all cases, I have counted the teeth pointing inwards, not outwards. The back of the F of FREIMARKE has one peak projecting from it. The head of the K of this word is not forked, and it does not touch the outline of the label above it. The inscription in the right-hand label is THURNUND TAXIS, with no separation between the first two words. In the lower inscription, there are two very distinct lines ruled, to mark the heights of the capitals and of the shorter letters. These, of course, the artist did not intend to appear in the finished stamp. The 10 in the shield, in the right top corner of the inner frame, is reversed, appearing as 01. The four post-horns are better done than in the first forgery; the one in the right top corner being the worst. Inside the central O are to be seen rather more than the halves of two of the little 10-circles, without numerals, and four large, diamond-shaped dots, and three very small ones.

30 Kreuzer.

Issue of 1859. Orange-red; unperforated.



Engraved, in *épargne*, on medium, white wove paper. The hyphen after DEUTSCH is level with the centres of the letters of that word; and there is a stop after OESTR. The S in each of these words has a long tail, hanging down as low as that of the P of POSTVEREIN. The top of the F of FREIMARKE is very nearly as far from the upper outline of the containing-label as the top of the K of that word is. There are two vertical strokes in the T of TAXIS, and the thin, right-hand one goes from top to bottom of the letter. In the bottom label, the O of 30 does not lean at all towards the 3; there is a stop after KREUZER; the K of that word reaches up distinctly higher than the numerals before it; and none of the letters touch each other. There are two thin lines forming the upper outline of the FREIMARKE-label; and the upper one of these lines runs into the top horizontal line of the frame of the stamp; just as the thick, lower outline of the bottom label, (in both genuine and forged,) runs into the bottom, horizontal outline of the stamp. The little 30 in the background, immediately above the K of KREUZER, and the similar one over the U of that word, are both imperfect; *i.e.*, the lower label partly covers them, so that only the upper half of each numeral can be seen.

Forged.

Nicely lithographed, on medium, vertically-laid, yellowish-white paper. The hyphen after DEUTSCH is too high up; being level with the shoulder of the preceding H. There is no stop after OESTR, and the bottom of the S in each of these words is level with the rest of the letters, instead of hanging down. The top of the F of FREIMARKE almost touches the outline of the label above it. There is only one (thick) vertical stroke in the T of TAXIS; the thin one, which ought to reach from top to bottom of the letter, being absent. In the bottom label, the O of 30 leans decidedly towards the 3; there is no stop after KREUZER; the top of the K of that word is not so high as the tops of the numerals; and the U and the Z touch each other at the bottom. The upper outline of the top label does not touch the top outline of the frame of the stamp. The little 30 in the background, immediately over the K, and the similar one, immediately over the U of KREUZER, are both perfect; for the upper outline of the lower label does not cut them in half, as it does in the genuine. If it were not that the 30 in the lower label catches the eye, as being badly placed, I should call this a deceptive forgery. Of course the laid paper will instantly condemn it; but it is quite possible that it may exist on wove, though I have not seen it.

My readers are doubtless aware that the 5 and 10 sgr., and the 15 and 30 kr. may be found both rouletted and perforated. I had a few of them given to me, during my residence in Berlin, and they seemed to be in good odour there, but Evans says that they were made entirely for the benefit of collectors, and probably after the stamps became obsolete. However this may be, I never saw a postmarked copy, either rouletted or perforated.

POSTMARKS.

Genuine.—5, 6.

Forged.—5; also 6, with the circles *very* thick, and the numerals rather small. Also uncancelled.

GOLD COAST.

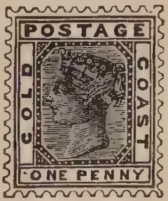
1d., 4d., 6d.

Issue of 1875, perf. 12½. Issue of 1879, perf. 14.

The issue of 1879 contained, of course, other values; but I have only the three noted above in the forged set. I had not met with them when the first edition of this book appeared.

Genuine.

Finely engraved in *épargne*, on moderately stout, white wove paper, perforated 12½ or 14, according to date of issue, and watermarked with Crown and CC. The G of GOLD has a very funny, triangular tail. The fine lines, forming the background behind the portrait, are not drawn up close to the outline, thus leaving a thin white space all round, between the lines and the beaded octagon. The ornaments on the diadem are pearl, thistle, pearl, *fleur-de-lys*, pearl, thistle, pearl. The thistles are well drawn, and cannot be mistaken for anything else. The front part of the base of the neck just reaches to the lowest line of shading in the octagon, and thus there is a white space between it and the bottom outline of the octagon. The head does not seem to have any outline to it, except, perhaps, at the top of the hair. The ear is shaded all over, except just the tip of the lobe. The plain part of the diadem, behind the ear, is shaded with three thin lines. There are three clear lines of the shaded background to be seen, above the top of the front pearl of the diadem.



Forged.

Lithographed, on poor, thin, white wove paper, unwatermarked, and pin-perf. 13. The G of GOLD has an ordinary tail. The fine lines of the background to the portrait go close to the boundary, except down the left side. The things representing the thistles on the diadem are merely two pearls, one placed on the top of the other. The front part of the base of the neck trespasses slightly into the beaded line below it; thus there is no white space between the base of the neck and the bottom of the octagon. The top of the head is not outlined; but there is a strong outline down the front of the face and neck, and a less strong one down the back of the neck. The ear is nearly all white. The plain part of the diadem, behind the ear, is shaded with two ragged lines. There is only one clear line of the shaded background to be seen, above the top of the front pearl on the diadem.

POSTMARKS.

Genuine.—1. Also one similar to 54. Also 64.

Forged.—A set of thin lines, like 98. Also a diamond (?) of diamond-shaped dots, something like 42. Also 54, with blank centre, and 62.

GREAT BARRIER ISLAND.

In October, 1900, I received from Messrs. Whitfield King, for description, a forgery of the first issue of these locals, which I now dissect, for the benefit of those who may be interested.

Genuine.

Typographed, in a sort of dull indigo-blue, on dead-white wove paper, reminding one of the enamelled paper used for some of the Portuguese stamps, backed with decidedly yellowish gum, roughly perf. 12½. The sheet contains eighteen stamps, in six horizontal rows of three. They are all more or less out of line on the sheet, so that the margins are very irregular. The frame of each stamp is composed of pieces of "printer's rule," the ends being single pieces, while the top is in three separate pieces, and the bottom in three, four, or five (they vary). The left side of the frame is carried slightly too high, and the top line projects a good deal too much to the right, beyond the right upright line. The right side of the stamp is quite ½ mm. taller than the left. The cross-bar of the H of each SHILLING is quite straight, and is in the centre of the letter, and the letters of ONE SHILLING, down the right side of the stamp, are all truly in line. In the central design, the name is in letters barely 1 mm. high. There is a little sloping line just before the G of GREAT, and a horizontal line (a broken part of the inner line of the scroll) just under the ND of ISLAND. The ends of the scroll, before and after the name, have blotchy shading in them, but it cannot be resolved into distinct lines. The left wing of the pigeon (which, by the way, is evidently a swallow, and not a pigeon) quite blocks up the base of the A of BARRIER. The words SPECIAL POST are placed far too low in the label, being quite 1 mm. below the inner outline of it, and they slope considerably down to the right. There is a small full-stop after POST.

The shading on the ends of the trefoil-ornaments, at each end of the SPECIAL POST label, is composed of blotches. The inner outline of the said label, under SPECIAL POST, reaches quite ½ mm. to the left of the S, and nearly to the stop after the T. There is a dot in the line under the A of SPECIAL, which is visible in every stamp on the sheet; and, in most of them, it is large enough to join together the two outlines below the word.

Forged.

Typographed, in a pale, dull blue, more like ultramarine than indigo, on thin, transparent-looking, white wove paper, of a rather rough surface, very different from that of the genuine. Though postmarked, my specimen has never been gummed. It is perf. 12½, like the genuine, but the holes are very much larger, quite twice as large as those of the genuine, and better done. As I have only the one copy, I cannot say how many stamps there are on the sheet, or whether they are all in line. My copy is well centred. The top line of the frame appears to be in two pieces, and the bottom in three, so far as I can make out. The top line is carried *very* slightly too far to the right, but the other corners are all squared and joined, though, in the genuine, the only one that is really joined is the right bottom corner. The right side of the stamp is no taller than the left. The cross-bar to the H of each SHILLING is too high up, and oblique instead of straight. The letters of SHILLING, down the right side, are considerably out of line, the ING, especially, being too high. The letters of GREAT BARRIER ISLAND are a little more than 1 mm. high. There is no oblique line before the G, and no little line under the ND of ISLAND. In the end of the scroll, before the G, there are seven very distinct lines of shading, and the same number at the other end of the scroll, after the D. The left wing of the pigeon just touches the bottom of the left-hand leg of the A of BARRIER, but does not hide any portion of that letter. The words SPECIAL POST are barely 1 mm. below the inner outline of the top of the containing-label, and the slope to the right is very slight. I ought to state that, in both genuine and forged, the words SPECIAL POST are, in reality, almost exactly parallel with the outline of the bottom of the stamp, but the central design itself leans down to the left, making the words appear to slope down to the right. There is no stop after POST. The shading of the ends of the trefoil-ornaments, at each end of the SPECIAL POST label, is composed of lines—horizontal ones in the left-hand label, and oblique ones in the right-hand label. The inner outline, under the words SPECIAL POST, is too short, and only reaches from the middle of the S of SPECIAL to the middle of the S of POST. There is no trace of any dot in the outline below the A.

POSTMARKS.

Genuine.—A large circle, about 1½ in. across, containing, in five lines, "Great Barrier—the—Novr. 14. 1899—Original—Pigeongram Service," in violet.

Forged.—My specimen only shows half of a circle, containing "reat Barrier Is," and a small ornament "—o—" struck in violet.

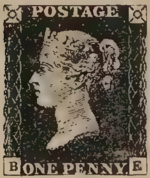
GREAT BRITAIN.

Of course, I need hardly say that there are not many forgeries of our own stamps to be met with in England, as it would be rather a risky matter to offer them for sale; and the few that I have seen are here dissected.

Issue of 1840. One Penny, black.

Genuine.

Engraved in *taille-douce*, on thick, yellowish-white wove paper, watermarked with a small crown, as here illustrated. The Queen's nose is almost straight. The ornaments on the top of the coronet are crosses *pattée*, and roses on stems, alternately. At the bottom of the circlet, at the base of the coronet, there is a row of oblong jewels, not very distinctly defined, about ten in number; and between this row and the top ornaments there is a row of eighteen faint white pearls. There is a large white stop after the word PENNY, which is very close to the Y. In each of the top corners is an ornament which the engravers evidently intended for a heraldic rose, but which is really a cross *pattée*, containing a sort of asterisk of twelve points; each asterisk having a white centre, containing a round black dot. The Queen's face is shaded all over. There are some small, oblong white dots to be seen, in the centres of the ornamental loops of engine-turning, down the right-hand border of the stamp, but hardly any dots visible in the loops down the left-hand side. There is a very faint, zig-zag pattern, formed by the engine-turning in the background, in two lines, one just in front of the face, and the other just behind the head, running from top to bottom of the central rectangle. There is no row of white dots under the word POSTAGE, nor any row of oblique white lines or dashes above the words ONE PENNY.



Forged.

Lithographed, on thin, wove or laid white paper. There is no watermark. The Queen's nose is very decidedly aquiline. The ornaments on the top of the coronet consist of crosses *pattée*, and of plain knobs on stems, alternately. There is a row of thirteen round pearls along the bottom of the circlet, at the base of the coronet; and there is no row of pearls between this and the top ornaments, though there are a few black dots for about a fifth of the way round from the back. There is no stop after the word PENNY. In each of the top corners, there is a white square, containing a black star, with four long points, and about five very short ones. Each star has a white centre, but only the right-hand one has the black dot in the middle of the white centre. The front of the face, especially round the mouth, is devoid of shading. There are very prominent, round white dots in the large loops, formed by the engine-turning on both sides of the stamp. There is a very distinct, zig-zag pattern, running from top to bottom of the central rectangle, just before the face, and just behind the head. There is a row of small white dots, just under the word POSTAGE, and a row of distinct, oblique white lines or dashes over the words ONE PENNY.

POSTMARKS.

Genuine.—31, struck in black or red. The black was first used, but the authorities found that the colour did not show well on a black stamp, and so changed it to red.

Forged.—31, in black or red, like the genuine.

Same Issue. Official; One Penny "V.R.," black.

This stamp was prepared for official correspondence, and a few sheets printed, but never used; though, as Philbrick and Westoby's book says: "It is not impossible that some copy or other may, wittingly or unwittingly, have been sent through the post, where it would readily have passed undetected by the stampers, and have been obliterated as a matter of course."

In confirmation of the above remarks, I may state here that, some little time ago, I had two of these stamps, on the original covers, which had been sent through the post to a lady, in 1840. I was not able to find out how the writer had obtained them. They were both from the same person, and sent from the same office, so I came to the conclusion, that they could hardly be Post Office specimen copies, sold by mistake, (which, I fancy, was usually the case with used copies,) as I believe only one specimen was sent to each office.

Genuine.

Exactly like the genuine 1d. just described, except that there are the letters V.R. in the upper corners. It was, of course, engraved with this difference from the beginning, so that there are no marks of any erasures in the corners. The watermark is the same as on the ordinary black 1d.

First Forgery.

Lithographed, on thin white paper, no watermark. This is merely the forgery just described, but with the crosses *pattée* in the upper corners erased, and the letters V.R. inserted in their place. The remains of the crosses can be distinctly seen, behind the letters.

Second Forgery.

This is better than the other, being the genuine 1d. black, with the crosses *pattée* in the upper corners scratched out, and the letters V.R. printed in their place. The lower letters still remain, and there are tokens of the erasure of the upper crosses, so that it can be easily detected. Of course, in this forgery, the paper and watermark are exactly the same as the genuine.

Third Forgery.

This is a very curious production, in which the forgers have given themselves a great deal of unnecessary trouble. Photographed, on rather thick, soft, spongy paper; no watermark. The photo has been taken from plate 102 of the red penny stamp, made up as follows: The crosses *pattée* from the top corners of one of the old unperforated red penny stamps have been carefully cut out, and placed in the *bottom* corners of the make-up. Then the upper letters, whatever they were, have been scratched out, and the letters V.R. printed in their place, and the whole then photographed! The crosses *pattée*, in place of letters, in the lower corners, are a very easy test for this forgery. It is fairly black—much blacker than one would expect in a photograph.

POSTMARKS.

Genuine.—The two copies spoken of above were cancelled with 31 in black. Specimens may often be met with, bearing various postmarks done by the P.O. authorities, in their experiments in cancellation. These experimental obliterations are usually like 4, but without the numerals, and also 31.

Forged.—31, in black or red.

Sixpence, brown.

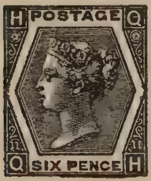
Issue of 1 April, 1872. Plate 11; chestnut-brown.

Issue of end of 1872. Plates 11, 12; yellow-brown.

This is the stamp with white octagon round the portrait, and white letters in the corners, with the plate-number in a circle, just above the bottom corners.

Genuine.

Engraved in *épargne*, on moderately stout, white wove paper, watermarked with rose-spray, and machine-perforated 14. The words SIX PENCE are placed much too low, almost resting on the bottom of the label, and leaving a wide space of very nearly a millimetre, between them and the line above them. The word POSTAGE is placed just as much too high, but this latter is imitated in the forgery. The line of shading of the background, which runs into the middle, left corner of the hexagon, touches, with its other end, the hollowed-out centre of the upper lip. Just below each of the upper corner-letters, there is a small circle; and each circle contains a white flower with five petals. Each petal is shaded with a short curved line; and each flower has a tiny, but distinct, dark, five-pointed star in its centre. The chignon does not touch the inner outline of the hexagon, to right of it. There are five clear lines of the shading to be seen, above the highest point of the front of the coronet, the sixth line just touching the cross *pattée*. There are two clear lines of the shading (rather crookedly drawn, and squeezed in just there) to be seen, below the bottom of the front point of the neck. These will be found sufficient tests, but there are many others.



Forged.

Electrotyped (my specimen is in *carmine!*), on thick, soft, white wove paper, no watermark. The perforation (14) has been *printed* round the stamp, and afterwards cut out. The words SIX PENCE are a little too low, but not absurdly so; there being only a space of half a millimetre between them and the line above them. The line of shading of the background, which runs into the left, middle angle of the hexagon, touches, with its other end, the nose below the point, instead of the centre of the upper lip. The flowers in the upper circles are poorly done. Four petals in each flower are shaded with dots; the fifth is unshaded. The centre of each flower is an irregular, coloured dot, instead of a star. The chignon plainly touches the inner outline of the hexagon, to right of it. There are only two lines of shading to be seen, clear of the highest point of the front of the coronet; the third line touching the cross *pattée*. The lowest point of the front of the neck touches the lowest line of shading, so that no lines are to be seen, between it and the inner outline of the bottom of the hexagon. This must probably have been a *cliché*, made to illustrate a catalogue; but, if printed in the proper colour, it might deceive the unwary.

POSTMARKS.

Genuine.—1, etc.
Forged.—Uncancelled.

Issue of March 21, 1882. Five Pounds, orange-vermilion.

Genuine.

Engraved in *épargne*, on medium, *bleuté* or white wove paper, machine-perforated 14, and watermarked with two anchors. The horizontal shading in the central medallion is *very* fine, so that the highest point of the front of the coronet touches the ninth line from the top. The ornaments on the top of the crown are crosses *pattée* and five-petalled flowers on points, alternately, three of each. A line drawn perpendicularly up, through the centre of the first stroke of the P of POSTAGE, would cut off a good-sized piece of the front point of the neck. The large, inner oblong, containing "£5" each side, affords an easy test. The general groundwork shows eleven horizontal rows of diamond-shaped, dark dots. These dots are arranged in fours, each four forming a sort of larger diamond (⁘). The rows of dots are divided by rows of short perpendicular lines, arranged in threes, each three forming a sort of diamond, as the centre line is longer than the others (ı|ı). All round the inside of the frame of this oblong, there is a row of dark, round balls, touching the inner outline of the frame. The rows are, of course, interrupted by the medallion, and are continued round the outline of the medallion. Though these dark balls touch the outlines of frame and medallion, they are not merged into them, and they can be very easily counted. The tail of the £ and the tail of the 5, on each side, *very* nearly touch; there is only a thin white space between them, in each case. Each of the external corners of the stamp is formed by a pointed, shield-shaped ornament, each shield containing five dark dots, more or less like arrow-heads. The middle one of the five, at the point of the shield, is very little larger than the rest.

Forged.

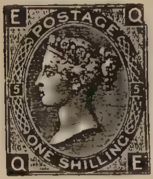
Nicely lithographed, on stout, very white wove paper; no watermark; pin-perforated 14. The horizontal shading in the centre medallion is coarse, so that the highest point of the front of the coronet touches the fourth line from the top. There are *two* crosses *pattée*, close together, near the front of the coronet, without any five-petalled flower between them; then comes a flower, then the third cross *pattée*, then an indistinct white ball, with a dark mark in it. A line drawn perpendicularly up the straight stroke of the P of POUNDS would pass to the left of the front point of the neck, instead of cutting into it. The groundwork behind the figures of value is formed by rows of very conspicuous, dark diamonds. They appear solid, but the microscope shows five white dividing-lines in many of them, separating each into four. In the genuine, the four dots comprising each diamond are far apart. The dark balls, all round the outer edge of the medallion and the inner line of the frame, are all merged into the outlines nearest to them; and on the left side, above FIVE, they are also all blotched together, so that it is very difficult to count them. The tails of the £ and 5 on the left side are far apart, and those of the £ and 5 on the right side are close together. This is another easy test, as the distances are, of course, equal in the genuine. In the shield-shaped ornaments at the corners of the stamp, the arrowheaded mark at the point of each shield is a great deal larger than the other four. I conclude that this counterfeit hails from Germany, as the word "Falsch" is printed on it, in black, just below POSTAGE.

POSTMARKS.

Genuine.—My specimen has an oblong, containing C.M.R., G.P.O., in two lines; also 1.

Forged.—Uncancelled.

Issue of 1871. 1s., green. Plate V.



The forgery now to be described caused considerable stir in the philatelic world when it was discovered, and the credit of the discovery belongs to Mr. C. Nissen. It seems strange that, though the forgery was used, at any rate, as early as 23rd July, 1872, it lay hidden till the middle of 1898—fully twenty-six years. But it appears that the greater part of the forgeries were employed on telegraph-forms (all those we have seen bore the Stock Exchange postmark) and such telegraph forms very seldom come into the market, being filed for a certain number of years, and then ordered to be destroyed. Sometimes, however, it happens that, by connivance, they are *not* destroyed, but come into the market; as was the case with these counterfeits. As to how many were used and destroyed in the ordinary course of things, it is impossible to say; but there must have been swindling on a large scale, considering that a parcel bought by my publishers contained a hundred, *used in a single day.* It is suggested that the fraud on the revenue must have been perpetrated in one or other of two ways: (1) by the connivance of a telegraphic official at the Stock Exchange, or (2) by a stockbroker's clerk using the forgeries instead of the genuine. The swindle must have run through the life of plate 5, and possibly longer; so the revenue must have suffered very considerable loss. Of course, ordinary forgeries are made for the benefit (?) of philatelists; but this was a direct attack upon the P.O.

Genuine.

Engraved in *épargne*, on very white wove paper, perf. 14, watermark, spray of rose. The coloured squares in the four corners are not at all sunk into the paper, and the corners of the said coloured squares are very clear, and not in the least ragged. The horizontal, green lines of shading in the central oval are not very regular; some of them, especially above the head, and below the base of the neck, appearing to be alternately too close together, and too far apart. The white line along the front of the nose does not extend down to the lips, as there are three of the shading-lines of the face which extend from the middle of the ear, right across the cheek, and across the white line of the nose also. The dark shading to the base of the neck seems to be quite solid. The little line of shading in the oval, at the very point of the base of the neck at the back, is high above the level of the G of SHILLING. The white outlines of the plate-number squares are plainly wider than the white lines enclosing the twisted ornaments; so that the said white lines do not correspond with the sides of the squares. In the rounded, upper end of the lattice-work ornament, just after the E of POSTAGE, there is a small, dark diamond, smaller than the one below it.

Forged.

Engraved in *épargne* (probably an electrotype *cliché*) on decidedly yellowish-white wove paper, very nicely perf. 14; no watermark. The coloured squares in the corners are deeply sunk into the paper, with most of the corners rounded and irregular, and the white letters in them (KE in one, and KS in the other, of the two specimens before me) are very thin and jagged. In the KE specimen, the E in the upper corner has long top and bottom limbs, while the E in the bottom corner has very short limbs. The sunk corners seem to show that the corner-letters are movable, so that other letters may be inserted. Messrs. Stanley Gibbons inform me that the stamps were not copied in complete panes, as only certain vertical rows of letters are found; but, if my idea of movable corner-letters be correct, then probably all or most of the plate-letters may hereafter be found. The horizontal green lines of shading in the central oval are more regularly done than in the genuine, all being equidistant. The white line along the front of the nose comes down to the tip, being only crossed by two short lines from the curl of the nostril, and none of the lines from the cheek trespass across the white line. The dark shading to the base of the neck is not solid, but composed of thick lines. The little line of shading, at the very point of the back of the base of the neck, if prolonged to the right, would cut into the top of the G of SHILLING, instead of passing above it. The white outlines of the plate-number squares are very thin, being no thicker than the lines above and below them, and correspond in thickness and direction with the said lines. In the rounded, upper end of the lattice-work ornament, just after the E of POSTAGE, there is a *large*, four-sided space (not a diamond), larger than any below it.

POSTMARKS.

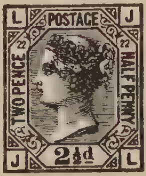
It will be understood that the cancellations are genuine. My specimens are postmarked with the Stock Exchange obliteration of 23rd July, 1872; but of course other cancellations may exist.

2½d., lilac-rose, plate 17. Issue of 1879.

After plate 1, this is decidedly the scarcest of the plates, and the forgers or fakers have thought it worth their while to turn their attention to it. They have taken the *genuine* plate 7 (value 1d., used) and added a "1" to the plate-numeral each side, thus turning it into plate 17, value 4s., used. It is an ingenious fake, and some specimens are very well done. The added numeral is done by hand, so that the result is not always uniform.

Genuine.

The 1 is the same height as the 7, in both cases. The left-hand 1, if prolonged downwards, would cut into the central tongue of the final E of TWOPENCE, and a line drawn upwards, across the base of the word HALFPENNY, would pass decidedly to the left of the right-hand 1. Each 1 is, of course, *exactly* the colour of the rest of the stamp.



Forged.

This is, as I have already remarked, the genuine plate 7, with a "1" added each side, by hand, to change it into the scarce plate 17. The left-hand 1, if prolonged downwards, in all my specimens, would pass far to the left of the central tongue of the final E of TWOPENCE; and a line drawn upwards, along the base of the word HALFPENNY, would, in most cases, graze, or even cut into, the right-hand 1. Being drawn by hand, the forged numerals are not always exactly in the same place. To the eye, the colour matches that of the rest of the stamp almost exactly, though I have seen one copy in which it was too red; but, when photographed, the inserted numerals come out in a different shade from the rest of the stamp, showing that the colour must be different chemically, however correct it looks to the eye. To those who do not possess the lilac-rose, plate 17, I would suggest that the blue plate 17 may be used for comparison, as it is the same in everything but colour.

POSTMARKS.

Genuine.—The usual cancellations of 1877.

Forgery.—I have not seen any unused fakes; all the specimens sent me by Mr. Nissen, the discoverer of these, are simply the ordinary cancelled stamps. There is no date-stamp on any of my specimens, and no doubt this is intentional. If stamps with a dated cancellation, like 1, were chosen, this might give a test for their detection, because plate 7, from which the forgery is made, was issued in 1887, and plate 17 not till two years later.

INLAND REVENUE OFFICIALS.

I.R. OFFICIAL, surcharged on the Victorian issues of 1882–1902; ½d., 1d., 2½d., 6d., 1s.

This is the small overprint, illustrated below.

Genuine.

The surcharge is in upright block letters. The upper inscription measures exactly 5 mm. from the left-hand edge of the I to the right-hand edge of the stop after the R. The two inscriptions are 7½ mm. apart. The lower inscription measures 11½ mm. from the left-hand edge of the first F to the end of the L. The head of each F is quite 1½ mm. wide; and the base of the L is also 1½ mm. wide; while the opening in the C is just 1 mm. wide. The stops are upright oblongs, about ¾ mm. high. The postmark, of course, is struck on the top of the surcharge, and not the surcharge on the postmark; but this test is not always available.

First Forgery.

Of this I only possess the 2½d., lilac on white, of 1885, but I believe the surcharge is found on various other values. It looks very well, but, while the upper inscription is quite upright, the lower one leans very slightly to the left, so that, if a card be laid along the outer edge of the upper I, it will be seen that the F below it is not parallel with it. The upper inscription, from the left-hand edge of the I, to the right-hand edge of the stop after the R, is only about 4½ mm. The lower inscription only measures 11 mm. from the left-hand edge of the first F, to the end of the L. The head of the first F is a shade over 1 mm. wide, and the head of the other F is about 1¼ mm. wide. The base of the L is slightly under 1½ mm. wide; the opening in the C is nearly 1½ mm. wide. The postmark, in my specimen, shows underneath the surcharge.

Second Forgery.

This is not nearly so good. I have only the 1d., lilac, in this counterfeit. The letters are only 3 mm. high, instead of very nearly 3½ mm., and they have a decided backward slope. The type is nearly double as thick as that used for the genuine. The upper inscription, measured as before, is only 4½ mm., and the stops are square, instead of upright oblongs, and only about ½ mm. high. The two inscriptions are only 5½ mm. apart. The lower inscription measures 10½ mm. from the left-hand edge of the first F to the end of the L, and the head of each F and the base of the L are all under 1½ mm. wide. The opening in the C is only about ¼ mm. wide. The surcharge shows distinctly on the top of the postmark in my specimen. I do not think this counterfeit at all dangerous, but the first forgery is decidedly deceptive.

POSTMARKS.

Genuine and forged both bear genuine cancellations.

Same Issues; higher values.

The 5s., 10s., and £1 of the above issues bear the larger surcharge, here shown. The only forgery which I have seen is on the 5s., rose on white, of 1883-4, anchor watermark; but there is a bogus 2s. 6d. value, hereafter described.

I. R.

OFFICIAL

Genuine.

The surcharge is in dark black ink, rather shiny. All the lettering is exactly the same height (4 mm.). The hollow centre of the O is hardly ¾ mm. wide; and the opening in the C, between the head and the tail, is also hardly ¾ mm. wide. The distance between the left-hand edge of the first F and the end of the bottom of the L is barely 15½ mm. The head of each F and the foot of the L are all 2 mm. wide, and the square top of the A is more than ¾ mm. wide. The tongue of each F projects quite ¾ mm. from the upright stroke.

Forged.

The hollow centre of the O is a full millimetre wide, and the opening or gap in the C is also one millimetre wide. From the left-hand edge of the first F, to the end of the foot of the L, the distance is slightly more than 15½ mm. The head of each F is only 1½ mm. wide, but the foot of the L is the same as the genuine. The square top of the A is only about ½ mm. wide, and the tongue of each F projects barely ¾ mm. The letters I. R are only 3½ mm. high, and the letters of OFFICIAL are only 3¾ mm. high. I think these measurements will suffice for the detection of this forgery. The surcharge is in dull, greyish-black ink.

POSTMARKS.

Genuine and forged, of course, bear genuine postmarks of the period, but it can sometimes be seen, in the forgeries, that the postmark was struck before the surcharge.

BOGUS I.R. OFFICIALS.

Inland Revenue, 2½d., blue, plate 22.

I have seen the 2½d., blue, as above, surcharged I.R. OFFICIAL. The measurements of the surcharge are almost exactly the same as in the genuine stamps of other values, but, of course, this particular value is bogus.

Inland Revenue, 2/6, lilac.

This value is, of course, also bogus, so I need not dissect it; but the surcharge is poorly done, in too thick letters, only about 3½ mm. high, with the FF sloping over to the right.

OFFICE OF WORKS OFFICIALS.

Issues of 1896-1902. Head of Queen. ½d., 1d., 5d., 10d.

O.W.

OFFICIAL

The two higher values are decidedly scarce. I fancy 1 have seen an auction note of £10 being given for the pair; so they were evidently worth the consideration of the forger. For a sight of the counterfeits of them here described, I have to thank Messrs. Alfred Smith and Son, who inform me that they were received from M. Paul Motelay, 8, Cours de Gourgue, Bordeaux, who says "they are absolutely genuine."

Genuine Surcharge.

The hollow centre of each O measures 1 mm. across. From the centre of the stop after the O, to the centre of the stop after the W, the distance is 4 mm. The gap in the C is quite ¾ mm. wide. From the bottom of the said O, to the top of the F below it, there is a distance of only 7½ mm. The two letters OF are ½ mm. apart, at their nearest points. The distance between the left-hand edge of the first F, to the right-hand end of the leg of the L, is 12 mm. There is very little indentation of the surcharge on the back of the stamp, and of course no indentation shows on the paper backing, when the latter has not been removed from a used specimen.

Forged Surcharge.

The hollow centre of each O is not more than ½ mm. across. From the centre of the stop after the O, to the centre of the stop after the W, the distance is only 3½ mm. From the bottom of the said O, to the top of the F below it, the distance is 8½ mm. This is an easy test. The gap in the C is less than ½ mm. wide. The two letters OF are only ¼ mm. apart at the nearest points. The distance between the left-hand edge of the first F to the end of the leg of the L, is only 11½ mm. The impression is rather deeply sunk into the paper; indeed, my specimen of the 10d., which is on a fairly thick piece of paper, shows the impression of the whole surcharge clearly embossed in the back, right through the paper backing. Thus the forgers, in taking used genuine stamps, on which to print the false surcharge, have, in this instance at any rate, not even troubled to remove the backing, before setting to work. Two general points of difference will be noted from the above description; *i.e.*, that the two lines of surcharge are too far apart, and that the lower line is somewhat squeezed up.

POSTMARKS.

Both genuine and forged bear the genuine cancellations of that date.

ROYAL HOUSEHOLD OFFICIALS.

Issue of 1902. ½d. green; 1d. red.

Genuine.

The letters of the surcharge are 3 mm. high. From the left-hand edge of the R, to the right-hand edge of the H, the distance is 5 mm.; and from the left-hand edge of the stop after the R, to the right-hand edge of the stop after the H, the distance is 4 mm. The H is nearly 2 mm. wide. The upper surcharge is 9½ mm. from the lower one. From the left-hand edge of the first F, to the end of the L, the distance is 12½ mm. These tests will be found amply sufficient for this particular set of forgeries, and I know of no others at present.

R.H.

OFFICIAL

Forged.

The surcharge is in narrow, squeezed-up looking letters, only 2¾ mm. high. From the left-hand edge of the R, to the right-hand edge of the H, the distance is 6 mm.; the letters being set much wider apart than in the genuine; and from the left-hand edge of the stop after the R, to the right-hand edge of the stop after the H, the distance is 4½ mm. The H is barely 1½ mm. wide. The upper surcharge is only 8½ mm. above the lower one. From the left-hand edge of the first F, to the end of the L, the distance is a shade over 11 mm.

POSTMARKS.

Genuine and forged alike have genuine postmarks.

GOVERNMENT PARCELS.

BOGUS VALUES.

Of these I have, from Mr. Morley and Messrs. Nissen, the following varieties, which do not exist as genuine stamps: Issue of 1883, 3d., lilac, 1s., green, in octagon; and issue of 1887, 3d., brown on yellow. The overprint is so well done, that I can give no details for the detection; so that, if the said overprint has also been struck on the normal values, they will probably be passed as genuine by anybody; though, of course, the bogus values above-mentioned will not deceive. I am told by Messrs. Nissen, on most reliable information obtained from the forgers themselves, who have already suffered the penalty of their misdeeds, that they managed to secure, from the Government printers, impressions from the original dies, and blocks were made from these. Also that, in every case (I hope this may be true), the overprint was impressed on values that did not exist as Government Parcels stamps.

GOVT
PARCELS

BRITISH LEVANT.

BOGUS STAMPS.

Issue of 1870. ½d., rose; plate 13.

Recently a correspondent sent me the above stamp, overprinted 10 PARAS, in small, wide block letters. It is hardly worth mentioning here, as, of course, no such stamp or value ever existed! It bears the cancellation of OXFORD, JU. 1. 78, and thus antedates the first Levant issue by seven years.

Issue of 1893; Provisional. 40 Paras, on ½d., vermilion.

I must warn my readers against forgeries of this provisional; but it is impossible to give any tests, as the counterfeits were made by the genuine hand-stamp. The genuine surcharge was only in use for three days.

THE MULREADY ENVELOPES.

Issue of May 6, 1840. One Penny, black; Twopence, blue; half-sheet, or cover.

Same issue. Same values; envelope.

Genuine.

The design is, as the name implies, by Mulready. It was engraved by John Thompson, and is printed from stereo plates, multiplied from the original engraving. The "picture" is exactly the same for both the values. They are found, as stated above, both as covers (half-sheets) and as envelopes. The date of issue is May 6, 1840. The paper on which these covers and envelopes were printed is known as "Dickinson paper," after the inventor and manufacturer of it. Silk threads of different colours were introduced into the pulp, with the idea of avoiding the danger of forgery. Similar paper, as philatelists are aware, was used by several countries; for instance, the stamps of the first three issues of Bavaria, the first issue of Schleswig-Holstein, the first Federal issue of Switzerland, etc., all have a thread through them. With regard to the stamps before us, the covers have three horizontal red threads above the design, and two horizontal blue ones below it. The envelopes have, normally, one red thread between two blue ones. The covers have a number of notices of rates of postage, and prices of the stamps, printed on the end flaps, in the same colour as the rest of the impression. In the notice of rates of postages, the 6th line from the top is, "And so on an additional twopence for every additional ounce. With." The next line ends with the word "unstamped." The 8th line ends with "insufficiently." The notice to the right of this, concerning Colonial Letters, has a semicolon after "twelve times" in the first line. The last word of the 5th line of this notice is "out-"; the last word of the 6th line is "stamps"; the last word of the 9th line is "stamp," and the last word of the 10th line is "towards." In the notices at the other end of the cover, the fractions of a penny have the two little figures of the fraction separated by a short, horizontal line (¼). There is a comma after "above," at the end of the 7th line of the left-hand notice. The last word of the 6th line of the right-hand notice is "the"; the last word of the 8th line is "in"; the last word of the 9th line is "to." The lettering in the bottom corners is "W. Mulready, R.A." and "John Thompson." with stops as here placed. The words are perfectly distinct, and not blotched. The old lady in bed, in the left bottom corner, has both eyebrows of about equal length, and her mouth has no side-strokes at the corners, and has a small dot below it. The youth leaning over her, and reading a letter, has a very wide parting to his hair, which is of equal width from front to back. The Turk (?) above the said youth has two fingers and a stump on the hand which holds the pen; and the second Turk, leaning over him, and telling him how to spell the words, is resting his left hand on a hassock, with the knuckles doubled up, and only the thumb visible. The man with a bale, behind the writing Turk, has a large round eye, placed in the side of his head, where the ear ought to be in a normal human being. The man on the front elephant has a distinct nose. The man on the back elephant wears a full dress, consisting of a turban, with a dark line hanging down from its left side. His eyes, nose, and mouth are small, but distinct. The front camel has a face rather like that of a young lamb, and the eyebrow curls up, so as to point to the ear. Of the three Chinese, the left-hand one has no shading on the back of his head, and the pigtail is stuck on the centre of the back of the head by means of a dark, round dot. The middle Chinese has a distinct eye, and a dark dot for an ear. Both he and his right-hand neighbour have spikes sticking out of the tops of their heads, very thick and stumpy. The sail of the first ship, to right of the Chinese, shows two nearly vertical, dark lines down it. The mast of the right-hand or third ship, nearest to Britannia, has a yard crossing it, above the sail, and midway between the top of the sail and the top of the mast. The upper, left-hand flying messenger has no features whatever, and the thumb of the left hand has been amputated, leaving only a very short stump. The lower, winged messenger on the same side has a very remarkably distinct rabbit's head, with two long pointed ears, and eye and mouth complete. Britannia's right hand, which touches the foot of the upper messenger, is nicely shaped, with three fingers and a not too long thumb. She has a pattern on her breast—a sort of oval of six dots, with a concave line in the centre. Nose and mouth are merged into one blotch. There are four lines of shading on the front of the dress, below the girdle. Three of these are joined together, forming an M; the central V-shaped part of the M is not broken at the point. Most of the lines of the Union Jack on the shield (except those of the central cross) are dotted. (The Union Jack, by the way, is heraldically incorrect, but the forgeries copy the mistake.) The lion has his eye open, and his expression is tolerably contented. The upper outline of the water, to the left of the stone, is very nearly as wavy as it is where it passes in front of the stone. The outline of the front wing of the lower messenger, above the reindeer, is not broken. The reindeer has a very tiny point for an eye. The front Indian, who is greeting Penn, has a feather on the top of his head. The man sitting on the ground near him has a round, dark spot in the middle of the back of his head; he has also a spot on his elbow, a couple of very small ones on his shoulder, and five good-sized, round ones on his back. The man to Penn's right is not *quite* in profile, so that both eyes can be made out. The baby in the woman's arms has a perfectly round head; the woman has neither fingers nor thumb on her right hand, and thumb only on her left hand. The other woman behind her has eyes, nose, and mouth. The man rolling the back cask has a semicircular row of six round dots across the top of his forehead. There are three dashes, or hyphen-like marks, along the centre of his girdle. The other man, nailing up the front cask, has Mulready's usual dark spot, in the centre of the back of his head. He has hammered in two nails all right, but the third nail has doubled over, so that its head can be seen. His left hand shows three fingers. The lady with the letter in her hands, in the right lower corner, has the parting of her hair denoted by a line of four dots and two long dashes. In the twopence value, the C of PENCE touches the top of the E, and is very close to the N.

First Forgery. One Penny.

I take this first, as it is the one which, a few years ago, was very largely used to swindle the unwary. Photographed from the original, on medium, very yellowish-white wove paper; no silk threads. It is the one penny envelope (not cover) which has been photographed. The design is, of course, the same as that of the genuine. The cross *pattée* cancellation is struck on the lion, merely leaving his face free. The envelope is addressed :

The
Lord Holland,
Kensington House,
Carew. *London.*

On the back of the envelope there are several postmarks. (1) A circular one, with Waterford, Au. 26, 1840, ev. (2) A diamond-shaped one, with 2 M, Au. 27, 40. (3) An oblong one with truncated corners, with P D, Au. 28, 1840, 4, eg. (4) A circular one, undecipherable. The original envelope was sealed, and the seal has also been photographed ; it bears a coronet, with something altogether undecipherable, below the coronet. Inside the envelope, in four lines of block print, is the announcement, "Photographic Facsimile, Ent. Sta. Hall, T. H. Hinton, London." This forgery is sold openly in the booksellers' shops as a "facsimile," and dishonest people scratch out, paste over, blotch with ink, or in some other way deface the inside inscription, and offer the photograph as a genuine Mulready. I have had several letters from collectors who have been swindled in this way. Mr. Hinton sent me a copy for review, when it first appeared, and I told him he had done a most unwise thing ; as I foresaw what was sure to happen. By the way, I suppose the reader is aware that the envelopes have a plate-letter and number above the engine-turned POSTAGE ; the plate-letter of the envelope under consideration is A. 136. I hope the foregoing details will serve to prevent any more swindling with this forgery.

Second Forgery. One Penny.

Typographed, on very white wove paper, very thin and hard. The design is a very exact copy of the original, but there is no stop after JOHN THOMPSON, and only a stop after the A of W. MULREADY, R.A. The chief test for this forgery is that the large oblong, with engine-turning and POSTAGE on it, is absent. There are no silk threads in the paper ; and the whole is made up into an ordinary modern envelope, gummed, as is now the custom, though I never saw the originals fastened with anything but sealing-wax or a wafer.

Third Forgery. One Penny, Twopence.

These are covers, made by Senf Bros., Leipzig. Typographed, on stout, hard, white wove paper, decidedly thicker than that of the genuine, and much whiter ; no silk threads. In the notice of rates of postage, the 6th line from the top is, "And so on an additional twopence for every additional ounce. With but." (The "t" of "but" is below the level of the other letters.) The next line ends with the word "Lettres" (*sic*). The 8th line ends with "Stamped." The notice to the right of this (concerning colonial letters) has a comma after "twelve times," in the first line. The last word of the 5th line of this notice is "outwards" ; the last word of the 6th line is "those" ; the last word of the 9th line is "may" ; and the last word of the 10th line is "right." In the notices at the other end of the cover, the fractions of a penny have the two little figures of the fraction separated by a long, oblique line ($^1/_4$). There is no comma after "above", at the end of the 7th line of the left-hand notice. The last word of the 6th line of the right-hand notice is "Stamps" ; the last word of the 8th line is "paper" ; the last word of the 9th line is "risk." There is a blotch joined to the Y of MULREADY, instead of a stop, and no stop after THOMPSON. Both names are very blotchy; MULREADY looks like MULBEADT, and JOHN THOMPSON appears as TOHN CROMPSON. The old lady in bed, in the left bottom corner, has one eyebrow three times the length of the other, and there are curved side-strokes at the corners of her mouth, with no dot below the mouth. The youth who is reading to her has a wedge-shaped parting to his hair, wide in front, and narrow at the back. The Turk (?) above the said youth has four nicely-formed fingers on the hand holding the pen; and the second Turk leaning over him shows thumb and four fingers on the hand resting on the hassock. The man with a bale, behind the writing Turk, has a rather oval eye, in the proper position, and has also a line by way of moustache, which is not visible in the genuine. The man on the front elephant has eyes and mouth, but no nose. The man on the back elephant also has no nose, and he is clad in an old-fashioned cocked hat, placed cross-wise. The front camel has rather a monkey-like face, and the eyebrow curves downwards instead of upwards. The left-hand Chinaman has some circular shading on the back of his head, and the pigtail does not join the blotch in the centre. The middle Chinaman has no ear, and the eye is hardly perceptible. The spike sticking out of his head, and the similar spike sticking out of the head of his right-hand neighbour, are long and thin. The sail of the first ship, to right of the Chinamen, shows three dark lines down it. The mast of the third or right-hand ship, nearest to Britannia, has no yard crossing it, above the sail. The upper, left-hand flying messenger has an eye, and both thumbs are perfect. The lower, flying messenger on the same side has a rabbit's head, like the genuine, but the ears are somewhat blotched together, and there is no mouth. Britannia's right hand has an abnormally long thumb, and a very thick and stumpy fore-finger. The pattern of dots on her breast is absent. The nose and mouth are two parallel lines (too long). Three of the lines of shading on the front of the dress, below the girdle, form an M, as in the genuine; but the point of the central, V-shaped part of the M is broken. All the lines composing the Union Jack on the shield are plain, *i.e.*, not dotted. The lion is asleep; and he looks particularly miserable and discontented. The upper outline of the water, to the left of the stone on which the lion is lying, is almost straight, instead of wavy. The outline of the front wing of the lower, flying messenger, above the reindeer, is incomplete and broken. The reindeer has a large, oblong eye. The front Indian, who is greeting Penn, has a spike or horn, with spiral markings on it, on the top of his head. The man seated on the ground near him has two commas in the centre of the back of his head; there is no spot on his elbow, and there are two spots and a comma on his back. The man to Penn's right is quite in profile, showing only one eye. The baby in the woman's arms has a transverse oval head; the woman has a thumb, but no fingers on her right hand, and four fingers, but no thumb on her left hand. The other woman behind her has no nose. The man rolling the back cask has a row of nine oblique dashes across the top of his forehead, looking very like a monk's tonsure. There are eight short dashes along the centre of his girdle. The other man, who is nailing up the front cask, has two semicircular lines in the centre of the back of his head. There are no nails where he is hammering. His left hand shows all four fingers. The lady with the letter, in the right lower corner, has the parting of her hair denoted by a line of eleven dots (some of them like short dashes). In the twopence value, the C of PENCE is some distance from the letters each side of it, so that it looks almost like PEN C E. The plate-number in both values is A 23. When the cover is opened out flat there appears, just above the top of the design, the inscription "Facsimile. Verlag von Gebrüder Senf in

Leipzig. Facsimile"; and there is also the word "Facsimile" each side of the large POSTAGE tablet. These inscriptions, as will be noted, are all on the back of the cover when it is folded; so that there is nothing on the face of the design to denote its falsity.

POSTMARKS.

Genuine.—The cross *pattée*, 31, so familiar on the black 1d. adhesive, usually struck in red, but sometimes in black.

First Forgery.—This has, of course, the photo of the genuine cancellation.

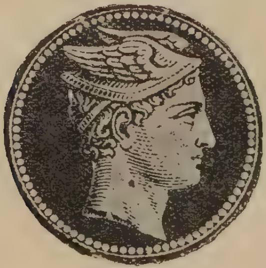
Second Forgery.—The specimen before me has passed the post (probably by the aid of an ordinary 1d. stamp), and is obliterated with the modern circular postmark, 1, containing "London, 9 My., 77."

Third Forgery.—Uncancelled.

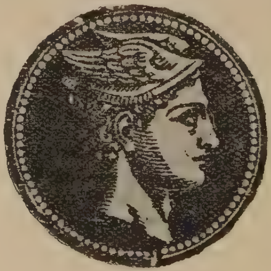
Note.—I would earnestly recommend amateurs to refuse all cut Mulready envelopes; *i.e.*, merely the design cut out. When entire, the different forgeries here described are not difficult of detection.

GREECE.

Paris-printed, 1861; Athens-printed, 1862.



Paris print.



Athens print.

Some of the forgeries of the stamps of this country are remarkably well done, and would deceive most persons at a first glance; but some are just as bad as the others are good, and ought not to take in even our youngest brethren. The originals, as my readers know, are primarily divided into two sets; those printed at Paris, which are very finely executed, and with very light shading, especially on the neck; and those printed at Athens, which are much coarser in execution, and with much heavier shading on the neck, etc. Enlargements of the two prints are here given. The former have no numeral at the back, except the 10 lepta, which has a very large 10 upon it; whilst the latter have a numeral, except the 1 and 2 lepta, whilst the 10 lepta of this latter set has a small 10. The Athens-printed stamps vary a good deal; those earliest issued were very much better done than the later ones, so that it would be possible to make an early and late Athens-printed set, as well as a Paris-printed one.

Genuine.

Engraved in *épargne*, on wove paper, varying very greatly in colour, from yellowish-white to very strongly toned, and in texture and substance from the very transparent and hard (almost *pelure*) paper, on which many of the specimens of the 40 lepta, especially, are printed, to quite stout, and much softer paper. There are eighty-eight pearls in the circle round the head of Mercury, and they are large, uniform, and close together. The shading on the neck goes *almost* up to the very outline of the back of the neck, only leaving the faintest possible white line, to show up the neck from the background. The back peak of Mercury's winged cap is blunt. The outline of the central circle is so very close to the outer edges of the side-frames, that there is hardly room, in the narrowest part, to draw even a fine line between the circle and the edges of the said frames. The groundwork in the corners, outside the central circle, is composed of wavy lines, with small coloured dots all along the channels, between the wavy lines. The upper half of the frame, down the left-hand side of the stamp, shows three outward turns of the key-pattern, and also a very faint line, not connected with them, which marks a portion of another outward turn of the pattern, but which might be very easily overlooked. This same thing will be seen more distinctly in both halves of the key-pattern, in the frame down the right-hand side of the stamp, but the lower half of the left-hand frame does not show it.

In 1891, the 1, 2, 5, 10, 20, and 40 l. without figures at the back, were issued perf. 11½. These are all rather scarce.

First Forgery.

Lithographed, on white or tinted wove paper, moderately stout. Those which are supposed to imitate the Paris-printed set have no figure on the back, not even in the 10 lepta value; the others have the figure, as in the genuine, the face of the stamp, in each case, being exactly the same, and not differing in the shading, as in the two genuine issues. There are only seventy-five pearls in the central circle, but they are moderately uniform. The easiest test is, that the shading on the back of the neck does not go anything like against the outline of the back of the neck, but leaves a broad line of white, to mark the back of the neck, which is very conspicuous. The back peak of Mercury's winged cap is quite sharp. The outline of the central circle is at some little distance from the outer edges of the side-frames, so much so that, in the narrowest part, it would be almost possible to draw a row of pearls (of the same size as those in the circle) between the outline of the circle and the edges of the side-frames. The groundwork in the corners, outside the central circle, is composed of wavy lines, somewhat as in the genuine, but there are no dots to be seen between the wavy lines. The upper half of the left-hand key-pattern has only three outward turns, without any indication of any part of another turn. I have a specimen of the 40 l. of this forgery, which appears to be rouletted, and two others which are perf. 12.

Second Forgery.

This is very poor, compared with the one just described. Lithographed, on white or tinted paper, something like that of the genuine, with or without the figure at the back, according to which issue they are intended to represent. There are only sixty-six pearls in the central circle; some of them are mere oblong dashes, and all of them are very much too small. There is, as in the first forgery, a very distinct, white line down the back of the neck, and the lines of shading near it are very much too short. Mercury's winged cap is very indistinct and blurred. The outline of the central circle is a long way from the edges of the side-frames, so that *two* rows of the pearls might almost be placed in the narrowest part, between the outline of the circle and the edges of the side-frames. The groundwork in the corners, outside the central circle, is composed of straight lines, instead of wavy ones, and there are no dots between the lines. The key-pattern in the side-frames is very badly and unevenly drawn.

POSTMARKS.

Genuine.—1, 29, 37, 38.

Forged.—37, 38, both without numerals.

It will be noticed that I have not gone minutely into the differences between the two sets of the genuine. I did not think it necessary, because, as I have already said, the forgeries which are supposed to represent the Paris-printed set only differ from the ones supposed to represent the Athens-printed set, in having no numeral at the back.

Some copies of the forged 20 lepta are in a bluish-slate colour, and many of the others are in very peculiar shades ; but the genuine stamps vary so enormously in shade, that it would be useless to call attention to the vagaries of either genuine or forged. Some of the later stamps printed at Athens are most shamefully done, and are mere blotches of colour, the dies, I should say, having about as much ink on them for one single impression as would very well serve for at least three clear copies.

I have seen no forgeries of the later issues.

GRENADA.

The Grenada stamps are very pretty, and the engine-turning upon them is very delicately executed. There are two different forgeries known to me, but they are alike in almost every part except the lower inscription, so that I shall not trouble to separate them. The prettiness of the genuine, and the delicate engine-turning, are very poorly represented on the counterfeits.

One Penny, green; Sixpence, rose.

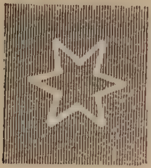
Issue of 1861. Thick paper, no watermark, roughly perforated 14 to 16.

Issues of 1863-71. Rather thinner paper, watermark a small star, roughly perforated 14 to 16. Also with large star, same perforations.

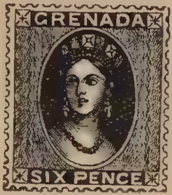
Issues of 1873-79. Same paper, small star, clean-cut perf. about 15. Also with large star, same perf.

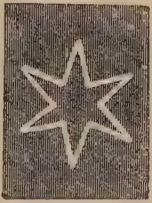
Genuine.

Engraved in *taille-douce*, on wove paper, varying as above ; perforated 14 to 16, either without watermark, or with star, according to the date of issue. Round the circlet, at the base of the Queen's coronet, there are two rows of pearls, about twenty-seven in each, with a row of blotchy, indistinct-looking jewels between the two rows of pearls. The whole of the groundwork behind the portrait, in the central oval, is formed by crossed, vertical and horizontal lines, *very* close together. There is no spot over the Queen's left eyebrow. Each corner of the stamp is ornamented with a white cross *pattée;* and each cross *pattée* contains a small plain cross, with a dark dot in the centre of it. The head of the P of PENNY (or of PENCE, as the case may be,) is a good deal larger than the tail; so that the tail, or bottom of the upright stroke, appears to be far too short. There are either eighteen or nineteen pearls in the necklace; it is difficult to say which. In the 6d., the last letter of PENCE, at the bottom of the stamp, almost touches the right-hand end of the label containing it.



Small star.





Large star.

Forged.

Lithographed, the 1d. on green-faced, and the 6d. on buff-faced, white wove paper, of medium thickness, no watermark, unperforated, perforated 12½, 13, or badly pin-perf. 12. Round the circlet, at the base of the Queen's coronet, there are three distinct rows of pearls, without any row of blotchy jewels. The background, inside the oval, is solid above the coronet, and almost solid in the right-hand half of the oval. In one set of the forgeries, there is a very distinct, dark spot over the Queen's left eyebrow, almost above the inner corner of it. This is very easily seen. There is a very poor attempt at a cross *pattée* in the left-hand lower corner; but all the other corners have a white square, containing a sort of coloured asterisk, or eight-pointed star. This is a very easy test. The P of PENNY or PENCE is an ordinary, block capital P, with the tail of equal length with the head. There are sixteen pearls in the necklace, and they are easier to count than in the genuine. In the 6d., the last letter of PENCE, at the bottom of the stamp, is a long way from the right-hand end of the label containing it.

POSTMARKS.

Genuine.—1; also the same, with name across the circle, instead of round it; also the same, with large letter in the centre; 29, with large letter in the centre.

Forged.—Uncancelled. Also 1, 54 (with blank centre); and one something like 76.

As I said before, I have not separated the two forgeries. The first has the words of value just like the genuine, *i.e.*, in broad, block lettering; whilst the second type has the words in thin lettering, very uneven. The two forgeries are, of course, identical in the tests which I have given. I may remind my readers that the orange stamps, with value in green, are fiscals.

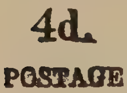
POSTAL-FISCAL.

4d., surcharged in black, on the 2s., fiscal, orange and green.

There are two different surcharges, one with italic "*d*," and one with upright "d"; and of the latter there are two varieties, one with a space of 4 mm., and the other of 5 mm. between 4D. and POSTAGE. The stamp imitated is the one with italic "*d*," which has a space of 4 mm. between the two lines.

Genuine.

The stamp itself is engraved in *taille-douce*, on white wove paper, watermarked with small star, perf. 14¼ in small holes; but the forgers have taken genuine copies, on which to place the surcharge, so I need only confine myself to the surcharge itself. The 4 and the "*d*" and the large stop are not truly in line, so that if a straight card be laid along the bottom edge of the foot-stroke of the 4, it will pass clear below the bottom of the D, and considerably below the bottom of the stop. The upright shaft of the P of POSTAGE is distinctly thicker than the shaft of the T, and it has a very wide foot-stroke, measuring quite 1¾ mm., while the head-stroke projects ½ mm. to the left of the head. The foot-stroke to the T extends equally far to right and left. There is no stop after POSTAGE.



Forged.

A card, laid along the bottom edge of the foot-stroke of the 4, touches the bottom of the "*d*," and the bottom of the stop. The upright shaft of the P of POSTAGE is, if anything, thinner than the shaft of the T, and the foot-stroke to the said P is short, measuring barely 1 mm.; there is no sign of any head-stroke projecting to the left. The shaft of the T is not set in the centre of its foot-stroke, but too much to the left, so that the right side of the foot-stroke is considerably longer than the left. There is a distinct stop after POSTAGE.

POSTMARKS.

Genuine.—My only specimen bears 1, with a large letter in the centre.

Forged.—The same as the genuine. Very likely it is a genuinely used fiscal stamp.

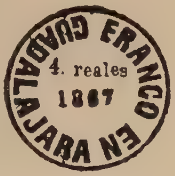
Besides the above, I possess the 1d. fiscal, with POSTAGE in thick type, reading upwards, intended to imitate the surcharge, type 9 in Gibbons' 1905 Catalogue, here illustrated; but the forged surcharge has no stop, and the letters are only 2¾ mm. high, while the genuine surcharge is in tall Roman type, 4 mm. high, with a stop; so this counterfeit is not dangerous.

I have also seen a more deceptive forgery, with two oblique surcharges of POSTAGE (one inverted) on the 1d. fiscal. This stamp was intended to be divided diagonally, each half to serve as a ½d. label. Unfortunately, I have not a specimen, and so cannot give tests.

GUADALAJARA.

Provisional stamps. ½, 1, 2, 4 Reales; 1 Peso.

For convenience of reference, I put the stamps here, instead of under Mexico. They were issued in the troublous times of 1867–8, and were simply made from the ordinary Guadalajara cancelling-stamp, with the date removed, and the value inserted in place of it. They are all struck in black, on many varieties and colours of paper. None of them are common, and some are decidedly rare, the prices ranging from 5s. to £15. The following is the list of varieties, in as short a form as I can manage. Those marked * are perf. and imperf.; the others are only imperf.



1867.

WOVE PAPER.

½ real,* un real,* 2 rs., 4 rs., white. Un r.,* azuze. Un r.,* un r.,* 2 rs., 4 rs., blue. 2 rs.,* green. Un peso,* un p.,* lilac.

QUADRILLÉ PAPER.

Un real, blue.* 2 rs., green,* rose.* 4 rs., white, azure, blue.* Un peso, lilac,* rose, blue, claret.

OBLONG QUADRILLÉ.

Un real, white, blue.* 4 rs., blue.

LAID BÂTONNÉ PAPER.

Un real, blue,* green.* 2 rs., green,* rose.* 4 rs., white, blue.* Un peso, lilac,* rose.

LAID PAPER.

2 rs., green,* rose.* 4 rs., rose, lilac.

1868.

WOVE PAPER.

2 rs., rose,* lilac.*

QUADRILLÉ PAPER.

2 rs., lilac.*

LAID BÂTONNÉ PAPER.

un real, green.* 2 rs., lilac.

LAID PAPER.

un real, green.* 2 rs., rose,* lilac.

Issue of 1867.

Genuine.

Stamped in black, on the various papers mentioned above. The circle is 22 mm. in diameter. (The easiest way to measure it is with a pair of compasses.) The outline of the circle varies from ½ to 1 mm. thick, according to the amount of pressure used in the printing. In the word FRANCO, the F is an E, with a small portion of the lower limb removed. The upper limb of the said F measures 1½ mm., and the lower limb 1 mm. The top of the A is very broad, measuring fully 1¼ mm. The N is a broad letter, 2 mm. wide. The head and tail of the C are exactly alike, but it is not *very* like a G. The O is square at the bottom. In the word EN, the middle tongue of the E is not *quite* central, so that the space between it and the lower limb is very slightly wider than the corresponding space between it and the upper limb. The N of this word is 2 mm. wide. In the word GUADALAJARA, the tail of the J is decidedly pointed, and comes up to the level of the centre of the cross-bar of the preceding A. The last A has its top cut off perfectly square, and the said top is fully 1 mm. wide. I do not possess copies of the ½ real and 1 peso; but all my specimens of the other values, except one, have a stop after REAL or REALES.

First Forgery.

Lithographed, the same size as the genuine, on thin, white wove paper (1 real), yellow-green and lilac-green wove (1, 2 rs.), pale rose wove (2 rs.), azure wove (1 rl.). The outline of the circle is barely ½ mm. thick. In the word FRANCO, the F is really an F, instead of a badly-formed E; so this is a very easy test. The top of the A of this word is hardly ½ mm. broad. The N is a little more than 1½ mm. wide. In the word EN, the N is 1¾ mm. wide. In the word GUADALAJARA, the tail of the J is not pointed, but cut off rather obliquely. I have a large number of specimens before me, but none of them have any stop after REAL or REALES.

Second Forgery.

Hand-stamped, or typographed, on medium, lilac, yellow, or blue-green wove paper. I have only the 2 reales value. The circle is only 20½ mm. in diameter. The outline is evidently composed of a piece of printer's "lead," bent round, to form a circle. The join is near the left foot of the first A of GUADALAJARA, and the outline is rather irregular there. In the word FRANCO, the F is a real F, and not a mutilated E, so this is an easy test. The top of the A of this word is barely 1 mm. broad; the N is only a shade over 1½ mm. broad, and the O is round at the bottom. In the word EN, the middle tongue of the E is central, and the N is only 1½ mm. wide. In the word GUADALAJARA, the re-entering part of the tail of the G touches the inside of the back of the letter, though it does not touch in the genuine. The tip of the tail of the J is cut straight off, instead of being pointed. The top of the last A is only ¾ mm. wide. Not only the letters mentioned, but *all* those of the circular inscriptions are narrow—1½ mm. wide instead of 2 mm. The central inscription is another easy test; the figures 1867 are much too large, being nearly 3 mm. high, instead of 2 mm. In the genuine, the letters of REALES (except the L) are about 1¼ mm. high, but they are 2 mm. high, in this forgery. There is a square stop after REALES, and the numeral 2 is squeezed up in an absurd manner, "^{2}reales." above the line, and almost touching the R. I consider this about the worst of the forgeries.

Third Forgery.

Of this also I have only the 2 reales. It is apparently lithographed, on pale lilac, blue, and pale pink, wove paper. The circle is thick and uniform, ¾ mm. thick all round; its diameter is only 21½ mm. In the word FRANCO, the F is a real F; the top of the A is narrow, not more than ¾ mm. in width; the N is a shade under 2 mm. wide; the C is decidedly a G; the bottom of the O has three facets like the bottom of a hexagon. In the word EN, the tongue of the E is slightly below the centre, instead of above it, so that the upper space is wider than the lower one. In the genuine, exactly the opposite is the case. The N of this word is rather less than 2 mm. wide. In the word GUADALAJARA, the tail of the J is cut off rather obliquely, and the bottom of the letter is cut off square, instead of being rounded. The tip of the tail comes up considerably above the level of the cross-bar of the preceding A. The top of the last A is only ½ mm. wide. There is no stop after REALES, and the top of the S is decidedly larger than the bottom, as the letter is really upside down. In all my specimens, the top of the 8 of 1867, is broken.

In these three forgeries, I have given as many tests as possible, although, of course, the F, instead of a broken E, is a very easy instant test; but forgers have an agreeable way of letting postmarks fall accidentally (?) on instant tests, which thus become unrecognisable.

Fourth Forgery.

Hand-stamped, extremely blotchily, on thick wove paper, either pale buff, pale green, pink, or grey. I have the 1, 2, and 4 reales. In the word FRANCO, the F is a broken E, as in the genuine, but the central tongue does not project quite so far as the top limb, and the two are usually blotched together into more or less of a solid mass. The top of the A is only 1 mm. broad. The C is a fairly easy test for this forgery; it is far narrower than the rest of the letters of the word (less than 1½ mm. wide), looks much too small, and is plainly a G, and not a C. The O is round at the bottom, instead of square. In the word EN, the top and middle tongues are often blotched into one solid mass, but this is not always the case. In the word GUADALAJARA, there is no inward bend of the tail, though, in the genuine, the upper end of the lower limb has a sort of serif on it, pointing towards the inside of the back of the letter. The top of the last A is cut off slantingly, and is a little over 1 mm. wide. In all my specimens, there is a thickening of the outer circle, between the F of FRANCO and the G of GUADALAJARA. This forgery is too roughly printed to be very deceptive. In the 4 REALES, the S touches the N of FRANCO.

Fifth Forgery.

Typographed (?) on stout blue wove (1 real) and on softer, pink and pale lilac wove paper (2 reales). The outer circle is *very* thin in this counterfeit, and there is a small break in it, between the letters AL of GUADALAJARA. In the word FRANCO, the F is a broken E, like the genuine, but the top limb measures 1¾ mm., instead of 1½ mm. The top of the A is only 1 mm. wide, and the N is only 1¾ mm. wide. In the word EN, the middle tongue of the E is central, and the N is only 1¾ mm. wide. In the word GUADALAJARA, the tail of the J is cut off square, and the top of the last A is only about ¾ mm. wide. The D of this word is a good test. In the genuine, it is a wide letter, 2 mm. wide, with a broad base. In this counterfeit, the D is only 1¾ mm. wide, and the base is very sloping. There is a stop after REAL, or REALES, in all my specimens.

Sixth Forgery.

This is very like the counterfeit just described. It is typographed, on thick, hard, grey wove paper. The circle is rather thicker than in the fifth forgery, and it has a small break in it, above the last stroke of the N of FRANCO, and another between the letters AR of GUADALAJARA, The F of FRANCO is a mutilated E, as in the genuine. The top of the A is barely 1 mm. broad, and the N is about 1¾ mm. wide at the top, and only 1½ mm. wide at the bottom, instead of 2 mm. wide throughout. This wedge-shaped letter is a fair test, but it has to be measured, as it does not *look* wedge-shaped. In the word EN, the middle tongue of the E is not central, but set rather too low, so that the space between it and the upper limb is wider than the space between it and the lower limb. (It is just the opposite in the genuine.) The N is 2 mm. wide at the top, but only about 1¾ mm. wide at the bottom. In the word GUADALAJARA, the tail of the J is cut off rather slopingly, and the top of the A before it is also rather sloping. The top of the last A is a little over ¾ mm. wide. I have only the 2 REALES of this counterfeit; the top of the S of REALES leans rather forward, and there is a stop after the word.

POSTMARKS.

Genuine.—The only postmarks that I have seen are: a lettered oval, something like 26, but without the central oval; also a circular wreath of leaves.

First Forgery.—An oblong, something like 72, containing unreadable letters. Also a similar oblong, but with rounded corners, and containing TALPA, in large capitals. Also a thick, rough circle, without any lettering. Also a flourish, like three 8's interlaced.

Second Forgery.—Uncancelled.

Third Forgery.—An oblong of triangular dots.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled. Also a lettered oval, like the genuine, containing CORREOS—GUADALAJARA. ABRIL 24, 1867.

Sixth Forgery.—Uncancelled.

Issue of 1868.

The following are the varieties:—those marked * are perf. and imperf.; the others are only imperf.

WOVE PAPER.

2 reales, rose,* lilac.*

QUADRILLÉ PAPER.

2 reales, lilac.*

LAID BÂTONNÉ PAPER.

1 real, green; * 2 rs., lilac.

LAID PAPER.

1 real, green;* 2 rs., rose;* 2 rs., lilac.

Genuine.

The same as the 1867 issue, but with the date altered. All my specimens have a stop after the date, and another after REAL, or REALES.

First Forgery.

This is the same as the first forgery of the 1867, with altered date. There is no stop after REALES, or after the date. I have only the 2 reales, on lilac wove paper.

Second Forgery.

This is the same as the third forgery of the 1867 issue, with altered date. There is no stop after 1868, or REAL. I have only the 1 real, on thick, green wove paper. This, as will be seen from the list of general varieties, given above, is bogus.

Third Forgery.

Lithographed. The F of FRANCO is a mutilated E, like the genuine, but the bottom limb is not quite 1 mm. long. The top of the A is just 1 mm. wide. The N is 2 mm. wide at the top, but only 1½ mm. at the bottom. The C is rather more rounded at the bottom than at the top. In the word EN, the N is 2 mm. wide at the top, but only 1¾ mm. at the bottom. The top of the last A of GUADALAJARA is only 1 mm. wide. I have only the 1 real, on green wove paper, which is therefore bogus. There is a stop after REAL, and another after the date, which, in my specimen, reads "1863." I do not think the 3 is a broken 8.

Fourth Forgery.

Lithographed. I have only the 2 reales, on lilac wove paper. The circle is about 21½ mm. in diameter, and less than ½ mm. thick. The F of FRANCO is a mutilated E, like the genuine; but the bottom limb is rather less than 1 mm. long. The top of the A is a shade over 1 mm. wide. The top of the N is 2 mm. wide, and the bottom 1¾ mm. The C is very like a G. In the word EN, the N is 2 mm. wide at the top, and 1¾ mm. at the bottom. The top of the last A of GUADALAJARA is 1 mm. wide. There is a stop after REALES, and another after the date.

Fifth Forgery.

This is a very poor thing. I have only the 2 reales; it is hand-stamped, on reddish-buff, wove paper. The F of FRANCO is a mutilated E. The R and A are firmly joined together at the bottom. The N is 2¼ mm. wide at the top, and 1¾ at the bottom. The O is rounded at the bottom. In the word EN, the N is nearly 2¼ mm. wide at the top, and 2 mm. at the bottom. In the word GUADALAJARA, the J is square at the bottom, and the tail is cut off very obliquely. There is a stop after the 2 only. The S of REALES has dropped far below the level of the other letters. The whole impression is very blotchy.

Sixth Forgery.

Typographed, on thin wove paper. I have only the 2 reales, on pale lilac. The outline of the circle is irregular, near the G of GUADALAJARA. In the word FRANCO, the F is a mutilated E, the upper limb is only 1¼ mm. long, and the lowest limb only ¾ mm. The top of the A is just 1 mm. broad. The N is 2 mm. wide at the top, but a little less at the bottom. The C is very like a G, and the O is round at the bottom. In the word EN, the E is 2 mm. wide at the top, and 1¾ mm at the bottom. The N is also only 1¾ mm. wide at the bottom. In the word GUADALAJARA, the G is rather squeezed-up in appearance, and is 1½ mm. wide, instead of 1¾ mm. The bottom of this letter is rounded, instead of being perfectly square.

POSTMARKS.

Genuine.—As before.

First Forgery.—A flourish, like three 8's interlaced.

Second Forgery.—The same as the first forgery.

Third Forgery.—Uncancelled.

Fourth Forgery.—Uncancelled.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—Uncancelled.

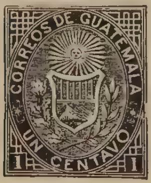
NOTE.—There are several other counterfeits in my possession, but it is very difficult to decide whether the minute differences are really differences in the design, or merely accidental faults in the printing. I hope, however, that the description of the genuine will suffice to detect any of the counterfeits.

GUATEMALA.

Issue of 1871. 1, 5, 10, 20 Centavos.

Genuine.

Nicely engraved, in *taille-douce*, on rather thick, yellowish-white wove paper; no watermark; perforated 14 × 13½. The general design is like that of the 1 centavo here appended; but all the values differ slightly from each other. The sun above the shield is represented with eyes, nose, and mouth; and there are thirty-six white lines or rays round it. The upper half of the shield bears six vertical white bars, and part of a seventh bar, the latter being the last bar on the left-hand side of the shield. The sun is perfectly circular, the outline of it being composed of a very fine line, which is not smudged or blotched anywhere. The point at the bottom of the shield is exactly above the place where the two branches cross each other. The leaves of the oak-branch, to the left of the shield, do not touch the outline of the inner oval. The olive-branch on the right side of the stamp bears four sets of three leaves.



Forged. First Set.

Lithographed, on very common, white wove paper, perforated 13. There are only thirty-four white rays round the sun. The upper half of the shield bears five perfect white bars, with parts of an imperfect sixth and seventh sometimes showing, respectively, to right and left of the others. The sun is not circular; and its outline is thick and blotchy. The point at the bottom of the shield is a good deal to the right of the place where the two branches cross each other. One, at least, of the leaves of the oak-branch, on the left of the shield, touches the outline of the inner oval. The olive-branch on the right side of the stamp bears three sets of two leaves, and one set (the topmost one) of three leaves.

Forged. Second Set.

These counterfeits are a good deal better than the ones just described, but can hardly be called dangerous. Lithographed, on hard, very white wove paper, perforated 13. The sun has only eyes and mouth; and there are forty-one white rays round it, the extra rays being, no doubt, to compensate for the lack of nose. The upper half of the shield bears seven perfect, vertical white bars. The sun is tolerably circular, but the outline of it is thick and uneven. The point of the shield is exactly above the place where the two branches cross each other, just as in the genuine. One of the leaves of the oak-branch, to the left of the shield, touches the outline of the inner oval. All the stamps of this set are copied from the type of the genuine 1 centavo. The olive-branch on the right side of the stamp bears two sets of two leaves, and two sets (the uppermost sets) of three leaves.

Forged. Third Set.

Lithographed, on medium, very yellowish-white wove paper, very badly perf. 13. The sun has eyes, nose, and mouth, somewhat like the genuine. There seem to be only thirty-two white rays round the sun, but they are difficult to count, as they are not very regular. The upper half of the shield bears six vertical white bars, with no trace of a seventh. The outline of the sun is not a regular circle. The point at the bottom of the shield is rather to the right of the place where the two branches cross. The olive-branch, on the right side of the stamp, bears three sets of two leaves, and one (the topmost set) of three leaves.

POSTMARKS.

Genuine.—The genuine stamps seem to be almost invariably cancelled with thick parallel bars, with a numeral in the centre of them.

First Forgery.—62.

Second Forgery.—37 and 38, without numerals.

Third Forgery.—62.

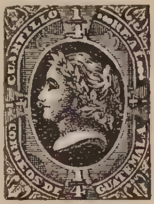
Issue of 1875. Head of Liberty; ¼, ½, 1, 2 Reales.

There is a set of four values of this issue; the design differs considerably in all. All four are occasionally found unperforated.

¼ Real, black.

Genuine.

Finely engraved, in *taille-douce*, on medium, white wove paper, perf. 12. The background, behind the head of Liberty, in the central oval, is composed of crossed, vertical and horizontal lines, placed very close together. The top lip of the goddess is short, and the bottom lip seems to push it up a little. There is a depression or nick in the outline of the head, exactly at the very top, which can be easily seen. The white of the eye is shaded with five vertical lines, of graduated lengths. The laurel-wreath on the head bears five sets of leaves; the upper three sets having three leaves each, and the lower two sets having only two leaves each. Each A of the inscriptions has a distinct, but thin white cross-bar.

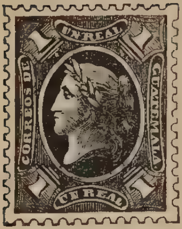


Forged.

Poorly lithographed, on stout, soft and spongy, yellowish-white wove paper, very badly pin-perforated 13. The background, behind the head of Liberty, is solid. The top lip of the goddess is particularly long and ugly, and droops down, as it were, over the lower one. There is no depression or nick in the outline, at the top of the head. The white of the eye has no shading on it. The laurel-wreath has four sets of three leaves, and only one set (the lowest) of two leaves. Each A of the inscriptions is an inverted V, without cross-bar.

Same Issue. 1 Real, blue.

Genuine.



Engraving, paper, and perforation as in the ¼ real. The head of Liberty and central oval are exactly the same as in the ¼ real, so that I need not repeat the tests. The background at the top of the stamp, above the upper UN REAL label, is shaded with a number of perpendicular lines, having three horizontal lines across them. The left border, outside the label containing CORREOS DE, bears four perpendicular lines. Each of the little pentagonal shields, containing the numeral 1, has an inner outline, corresponding with the shape of the shield, and at alittle distance from the edge. The four oval balls, separating the shields from the central medallion, are all the same shape and size. Each A of the inscriptions has a thin, but distinct white cross-bar.

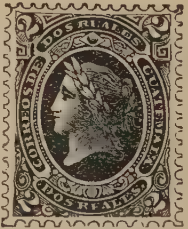
Forged.

Fairly lithographed ; paper and perforation the same as in the forged ¼ real. The head of Liberty and central oval are also the same as in the forged ¼ real. The background, at the top of the stamp, above the upper UN REAL label, is shaded with crossed, perpendicular and horizontal lines. The left side of the border, outside the CORREOS DE label, is also shaded with crossed, perpendicular and horizontal lines. There is no inner outline to any of the little pentagonal shields, containing the numerals. Three of the oval balls, separating the shields from the central oval, are fairly alike, but the one above the right bottom shield is all doubled up and shapeless. Each A of the inscriptions is an inverted V, without cross-bar.

Same Issue. 2 Reales, red.

Genuine.

Engraving, paper, and perforation the same as in the genuine ¼ real. The head of Liberty and the central oval are also exactly the same as in the ¼ real. There is a curved row of thirty-one pearls, with a large pearl at each end, to the right of CORREOS DE, and a similar row to the left of GUATEMALA. Each A in the inscriptions has a distinct cross-bar.



Forged.

Lithographed, on rather stout, white wove paper, very fairly perforated 12½. The head and central oval are the same as in the forged ¼ real. There is a curved row of twenty-five pearls, with a very large pearl at each end of the row, to the right of CORREOS DE, and a similar row of twenty-one pearls, with a large pearl at each end, to the left of GUATEMALA. All these pearls are more or less oval, instead of round. It will be understood that, in both genuine and forged, the large pearls are not included in the numbers given, which are those of the small pearls only. Each A of the various inscriptions is an inverted V, without cross-bar. I ought to mention that, in this issue, the genuine stamps, though on white paper, almost invariably bear on the face a slight shade of the colour in which they are printed, probably due to imperfect wiping of the plate. This is very noticeable in the ¼, ½, and 1 real, but less so in the 2 reales. Thus the ¼ real looks (from the front) as though printed on neutral-tinted or bluish paper, the 1 real on strongly *bleuté*, etc. I have no forgery of the ½ real of this issue, but no doubt it exists. If any reader should possess it, he will be able to distinguish it by remembering that the genuine stamp has the head and central oval exactly the same as in the genuine ¼ real, as described above.

POSTMARKS.

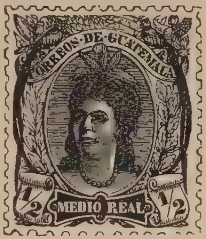
Genuine.—91, 92. Also an oblong postmark, with name and numerals.

Forged.—Seventeen oblique, parallel lines, forming an oval; also a large square of square dots; also 22, without outline; also 1, with inscription, 27 MAYO, 78.

Issue of 1877-8. ½, 2, 4, Reales; 1 Peso.

Genuine.

Engraved in *épargne*, on thickish, white wove paper, the front slightly tinted, as in the last issue, with the colour of the impression; perf. 13½, very cleanly cut. The pupil of the right eye of the portrait (left side of the stamp), when visible at all, which is not always, is distinctly *oval;* the rims of the eyelids of this eye being white. There are five perpendicular streaks of white down the left cheek (right side of stamp); and, of the two curls hanging down on to the shoulder on the same side, the inner one stops short where it touches the shoulder, the outer one alone flowing along the outline of the shoulder. There are fourteen pearls in the necklace, but the outer one on the left side of the stamp is so exceedingly indistinct that it cannot be distinguished from the hair without a microscope; and the outer one on the right side of the stamp is also a mere dot, so that, to look at, there seem to be only twelve distinct pearls. The central feather in the head-dress comes out well beyond the two outlines above it, and is very close to the E of DE. The two feathers, each side of this central one, go quite across the white oval line, and touch the dark outline under S of CORREOS and U of GUATEMALA, respectively. There are five distinct, white bars, and part of a sixth bar, across the wing of the left-hand bird; and five bars across the wing of the right-hand bird. The outer tail-feather of the left-hand bird is blunt and rounded, and the similar feather of the right-hand bird is also blunt, but cut off obliquely. Neither feather touches the outline of the value-scroll below it. The ear of the lady is of a good size, distinct, and only the upper quarter of it is covered by the hair. Each of the birds, in good copies, has a distinct white eye, with dark pupil.



Forged.

Very nicely lithographed, on stout wove paper, the face slightly tinted, as in the genuine; badly pin-perf. 13, also well perforated 12½. The pupils of both eyes are tolerably round, and exactly the same shape, the rims of the eyelids being dark outlines. There are four white bars, with a portion of a fifth, across the wing of the left-hand bird, and four across that of the other bird. There are white patches, but no vertical white streaks, down the cheek of the lady. Of the two curls hanging down the said cheek, the outer one seems to be the shorter one; and the inner one appears to curl under it, along the outline of the shoulder. There are fourteen pearls in the necklace, all perfectly visible. The central feather in the head-dress scarcely crosses the dark outline, under the E of DE; and the two feathers each side of it do not cross the white oval line.

The outer tail-feathers of both birds end in sharp points, and the left one generally touches the outline of the left value-scroll below it. The ear is very indistinct; most of it seems to be covered by the hair. Neither of the birds shows any trace of an eye.

POSTMARKS.

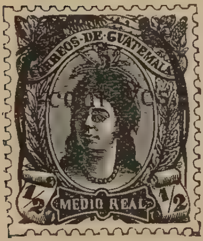
Genuine.—17, 91, 92. Also a large peculiar postmark, of round dots and thick bars together.

Forged.—1, with inscription, GUATEMALA, 27 MAYO, 78.

Of all the Guatemala forgeries, I think that the one just dissected is by far the best, and it may fairly be called dangerous. I am afraid that it is likely to have a good sale.

Provisional Issue of 1881.

20 c., black, on 2 Reales, carmine.



This is the issue of 1877–8, with surcharge in black, similar to the accompanying illustration. There is also a 5 c. on the ½ real, green, and I believe there are various forged surcharges; but have only got the one described below.

Genuine.

The surcharge is made on the 2 reales, carmine, as already stated. From the beginning of the C to the end of the S of CENTAVOS there is a distance of 16½ millimetres, and from the beginning of the C to the end of the stop after the word there is a distance of 17½ millimetres. The letters of the surcharge are very clear and cleanly-cut.

Forged.

This is surcharged on the (genuine) 1 peso, maize, instead of on the 2 reales, carmine, and is therefore bogus. From the C to the end of the S there is a distance of 17 millimetres; and from the C to the end of the stop a distance of 18 millimetres; thus it will be seen that the surcharge is slightly wider than in the genuine. The lettering is somewhat ragged; the N and the S being too thick and clumsy.

POSTMARKS.

Genuine.—Same as last issue.

Forged.—The stamp itself, being genuine, bears a genuine postmark. My specimen has 92. Sometimes it is possible to see that the surcharge has been printed above (*i.e.*, after) the postmark; but this is always a difficult test.

BOGUS STAMPS.

There are some bogus stamps for Guatemala, which I ought to mention here. They are very beautifully engraved in *taille-douce*, on very thick, hard, yellowish-white and white wove paper, perforated 12. The design contains a ship, trees, harbour, rocks, mountains, boats, etc., in a circle, with GUATEMALA in a curved label above, and value in full below; a sun, surrounded by rays, in each of the corners.

I do not know how many values there are; I have only seen the cinco centavos, struck in a variety of colours—yellow, green, blue, brown, etc. This stamp appears to be the work of the American Bank-Note Company; but I know nothing of its history, or of its *raison-d'être*. Possibly it was an essay.

Forgery of the Bogus Stamps.

The above bogus stamps have been very largely forged. They are poorly lithographed, in *black*, on bad, thin, coloured wove paper, irregularly pin-perf. As the originals are worthless, it will be needless to go into the details of their imitations.

POSTMARKS.

The bogus stamps are uncancelled; the forgeries of them are postmarked with 5, without numerals.

GWALIOR.

I have lately (1903) come across a few forgeries of the Gwalior surcharges, all of the 1885-99 issues. I do not know where they were made; but, as the Hindi inscription is better done than the English, they may possibly be Indian productions.

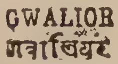
Issue of 1885-99.

½ Anna, green; 1 a., brown-purple; 1½ a., sepia; 2 a., blue; 3 a., orange; 4 a., olive-green; 6 a., brown.

There are, of course, higher values, but these are all that I have seen forged.

Genuine.

In the English surcharge, the head and the tail of the G very nearly touch each other; the three strokes across the top of the W are generally run together into a single cross-bar, though they sometimes show a *very* slight division; the A is quite upright, with the left side nearly as thick as the right; the cross-bar is horizontal, and the feet very nearly touch each other. The turned-up foot of the L is perfectly square, and it does not reach up so high as the level of the cross-bar of the A. The projecting head- and foot-strokes of the I are exactly alike. The Hindi surcharge reads the same way as the English (the letters, I think, are GVAILYAR). In the first letter (the one to the left), the cross-bar at the top extends to the left only very slightly beyond the black ball at the bottom of the letter. In the second letter, the top cross-bar reaches to the left quite as far as the loop below it does. The third letter is a very short-headed I, with its tail cut off obliquely. The hook at the top of the fourth letter reaches exactly 1 mm. to the right, measured from the right-hand edge of the upright shaft of the letter. The cross-bar at the top of the fifth letter projects to the left slightly beyond the lower portion of the character.



The inside portion of this letter is like a ꝏ, lying on its face, and what would be the tongue of the 3 is a fat, rounded knob. The vertical stroke of the sixth letter projects decidedly below the place where the rounded line joins it. The cross-bar to the last letter projects to the left, a good deal beyond the lower portion. The length of the inscription varies from 13 mm. to 15½ mm., and certain values are found with it printed in red; but all my forgeries are in black, like the second set of the genuine.

First Forgery.

In the English surcharge, the head and the tail of the G are wide apart (½ mm.) The three strokes across the top of the W are all distinct. The A slants over slightly to the left, and the cross-bar in it slopes *very* much down to the left, while the left side of the letter is a hair-stroke, and the right side a very thick one; the feet are far apart. The turned-up foot of the L is higher than the cross-bar of the A. The left foot-stroke of the I is shorter than the others. In the Hindi surcharge, the cross-bar of the first letter to the left extends to the left, a good deal farther than the black ball at the bottom of the letter. In the second letter, the top cross-bar is much too short, and the loop below reaches far to the left of it. The bottom of the third letter is cut off straight, instead of obliquely. The hook at the top of the fourth letter is too long, forming almost a semicircle, and projects 1½ mm. to the right, measuring from the right-hand edge of the upright shaft of the letter. The cross-bar at the top of the fifth letter projects to the left barely as far as the lower portion, and the tongue of the ꝏ in this letter is a sharp, oblique point. In the sixth letter, the vertical stroke, at the right-hand side, does not project below the place where the rounded line joins it. The cross-bar to the last letter projects far too far to the right, and not nearly enough to the left, *i.e.*, the lower portion of the letter joins the cross-stroke, not in its very centre, like the genuine, but much too far to the left.

Second Forgery.

The surcharges are coarsely printed, and the letters are wider, and set closer together than in the genuine or the first forgery. In the English surcharge, the head and tail of the G are nearly as wide apart as in the first forgery. The three strokes across the top of the W are separate, and the left stroke nearly touches the G, though it does not go near it in the genuine. The left side of the A is a good deal thinner than the right, which is very fat and clumsy, and the feet are far apart. The turned-up foot of the L is rather rounded at the tip, and it is slightly higher than the level of the cross-bar in the A. The I has heavy head-strokes, but hardly any sign of foot-strokes. In the Hindi surcharge, the first letter to the left has its cross-bar extending a little too far to the left. In the second letter, the cross-bar is as short as in the first forgery. The third letter is not cut off obliquely at the bottom, and it does not reach lower than the second letter, though it is somewhat lower in the genuine. The cross-bar is so very short, that it looks more like an I with no foot-stroke, than a short-headed T. The fourth letter is the same as in the first forgery. The cross-bar at the top of the fifth letter barely reaches so far as the left side of the lower portion, and the tongue of the ꝏ in it is like the first forgery, only straight, instead of oblique. The vertical stroke of the sixth letter gets wider as it goes down, and does not project below the part where the rounded line joins it. The last letter is very thick and clumsy, and its cross-bar is the same as in the first forgery. One of my specimens of this forgery has the G slightly below the level of the rest of the letters.

POSTMARKS.

Genuine.—1, 3, and one something after the style of 56, but much smaller.

First Forgery.—1, 67, etc.

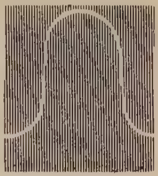
Second Forgery.—1.

It will be understood that these are genuine Indian postmarks, and I notice that, when the postmark is *dated*, the forgers have been careful to select stamps with proper dates. In the cases where postmark and surcharge are on the same portion of the stamp, it is pretty easy to see that the surcharge has come on the top of the postmark, and not the postmark on the top of the surcharge. A few of my specimens show the forged surcharge slightly crooked, and others have it too high up on the stamp.

HAMBURG.

Most of the forgeries of this country are fairly well done; but this, perhaps, is not so very much to be wondered at, considering that the town was, for years, *the* manufactory of forgeries for all the world. One thing which makes one set of the perforated forgeries so deceptive is, that the said perforation is most carefully executed; very unlike the careless, badly-done pin-perforation usually to be met with in forged stamps.

To avoid unnecessary repetition, I had better state here that most of the Hamburg stamps are watermarked; including the ½, 1, 2, 3, 4, 7, 9 schilling, and the first type of the 2½ schilling. The watermark, which I here illustrate, is formed by a sort of very enlarged representation of the serpentine perforation of the Finland stamps; that is to say, there is an exceedingly wavy line drawn from one end to the other of each horizontal row of stamps in the sheet. When the stamps are separated, this leaves each one with a sort of magnified horseshoe, or large U upon it, almost as large as the stamp itself, and which may be either with the bend of the U upwards, or inverted. Occasionally, but very rarely, genuine stamps may be found, of the values mentioned above, without watermark; but I think this is only because they have been accidentally impressed upon a part of the paper not containing any portion of the watermark.



On January 1st, 1868, these stamps were superseded by those of the North German Confederation, and the whole of the stock in hand was afterwards sold to a dealer. These remainders may be seen in almost every album, either unused and ungummed, or ornamented with a forged postmark, like No. 1, *but with an asterisk before and after the name.* The stamps, as issued to the public, had *brown* gum.

PERFORATION.

Most of the stamps are found both unperforated, and perforated 13½, according to the date of issue.

ENGRAVING.

All the stamps, unless otherwise specified, are engraved in *épargne;* and, in unused specimens, the large, central figure usually seems to be slightly embossed, as the pressure of the die or *cliché* has forced the paper up into the hollow of the figure.

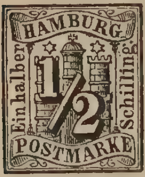
Owing to the fact of each value of the genuine being separately engraved, and of there being two or more forgeries of each value, this *exposé* of the Hamburg forgeries has cost me an enormous amount of labour; but I fancy that it will enable any collector to decide for himself, concerning the genuineness, or otherwise, of any of his own specimens.

PAPER.

The paper of the first issue is fairly thick, hand-made, and white; but the brown gum often gives it a yellowish appearance. The perforated stamps seem to be on a rather thinner paper.

½ Schilling, black.

Genuine.



Engraved in *épargne*, unperforated, and perforated 13½, thick or thin wove paper, both watermarked, as mentioned above. There are three long lines of shading (not reckoning the outline) at the end of the scroll, to the left of the H of HAMBURG; and three similar lines at the other end of the scroll, to the right of the G. In the bend or loop of the same scroll above the H, there are eight very short lines; and there are eight lines also in the corresponding bend or loop above the G. The cross-bar of the H is placed centrally between the top and bottom of the letter. The thick part of the tail of the G of this word, just below its cross-stroke, points straight downwards, or only *very* slightly forwards. The middle of the top outline of the upper scroll, just above the B of HAMBURG, comes very close to the thin, inner outline of the top frame; so that there would be only room to draw one very thin line, between the frame and the nearest part of the scroll. There is one straight line of shading in the lower scroll, to the left of the P of POSTMARKE; and there is a faint, broken indication of a similar line at the other end of the bottom scroll, after the E of POSTMARKE. None of the letters of POSTMARKE touch each other anywhere. In the left-hand bend or loop of the lower scroll, below the P of POSTMARKE, there are eight short lines of shading; and seven similar lines in the bend of the scroll, at the other end, below the E of POSTMARKE. This lower scroll comes very near to the thin, inner outline of the bottom frame, under the M of POSTMARKE; but it does not actually touch it. The E of EIN, in the inscription on the left-hand side of the stamp, does not touch the little trident-shaped ornament below it. In the word HALBER, the A has a very distinct tail, or final upstroke, which is quite half as tall as the letter itself. The L of this word has ridiculously long cross-strokes, both at the top and the bottom; and the B has a similarly large cross-stroke at the top. The final R is at some distance from the little trident-shaped ornament below it. In the inscription down the right-hand side of the stamp, the S of SCHILLING does not touch the trident-shaped ornament above it.

The cross at the top of the central tower does not touch the lower outline of the name-scroll above it, and its top outline is broken. The ends of the lower scroll, containing the word POSTMARKE, are both at equal distances from their respective sides of the frame.

First Forgery.

Lithographed, on medium, very white wove paper; no watermark; nicely perforated 13½. There are two long lines of shading and one short line, at the end of the upper scroll, to the left of the H of HAMBURG, and one long line and two short ones at the other end of the scroll, to the right of the G. In the bend or loop of this scroll, above the H of HAMBURG, there are seven short lines of shading; and there are seven similar lines in the corresponding bend or loop, at the other end of the scroll, above the G. The cross-bar of the H is placed too high up. The thick part of the tail of the G, below the cross-stroke, curls forwards to the right. The middle of the top outline of this upper scroll is at a good distance from the thin, inner outline of the upper frame, above the B; so that two thin lines could be drawn between the frame and the nearest part of the scroll. There is one *curved* line of shading in the lower scroll, to the left of the P of POSTMARKE; but not the slightest indication of any similar line at the other end of the scroll, to the right of the E of POSTMARKE. In this latter word, the T and M touch at the top, and the letters MARKE all touch each other at the bottom. In the left-hand bend or loop of the lower scroll, below the P of POSTMARKE, there are seven short lines of shading, the outer and inner ones being mere dots; and in the similar loop or bend, at the right-hand end of this scroll, below the E of POSTMARKE, there are six short lines of shading. The middle of this lower scroll *almost* touches the line below it. The E of EIN, in the inscription down the left-hand side of the stamp, distinctly touches the little trident-shaped ornament below it. The A of HALBER has no tail-stroke, being merely like the ordinary, small Roman "a." The L of this word has a cross-stroke at the top, a little longer than usual, but not notably so, and a very short cross-stroke at the bottom. The top of the B in this same word has hardly any cross-stroke. The bottom of the R of this word *almost* touches the trident-shaped ornament below it. In the inscription down the right-hand side of the stamp, the S of SCHILLING *just* touches the trident-shaped ornament above it. The cross at the top of the central tower distinctly touches the outline of the scroll above it, just under the beginning of the B of HAMBURG. The ends of the lower scroll, containing the word POSTMARKE, are not equidistant from their respective ends of the frame, the left-hand end being very much nearer to the side than the right-hand end is.

Second Forgery.

This, I think, is an older counterfeit than the one just described, but I have only seen it lately. Lithographed, on thin, soft, *laid* paper, of a very decidedly yellow tint, unperforated, and badly perforated 12. There are only seven short lines of shading in the bend or loop of the scroll, above the H of HAMBURG; and there are six similar, short lines of shading in the bend or loop, at the other end of the scroll, above the G of HAMBURG. The single line at each end of the POSTMARKE scroll is blotched, so that it touches the end of the scroll. The letters MAR of POSTMARKE all touch each other at the bottom. In the left-hand bend or loop of the lower scroll, below the P of POSTMARKE, there are four long lines of shading and one short one; and in the bend or loop at the opposite end of the scroll, below the E of POSTMARKE, there are six lines of shading, but so very much blotched, that it is possible there may be seven lines. The **A** of **HALBER** is an ordinary small "a," without any tail curling up, and the top-strokes of the H, L, and B are quite small, instead of being abnormally large. The top of the S of SCHILLING *just* touches the little trident-shaped ornament above it. The cross on the top of the central tower plainly touches the lower outline of the name-scroll, under the B of HAMBURG. The lower scroll is placed too much to the left, so that the end near the P of POSTMARKE touches the side of the stamp, but the other end of the scroll is at some distance from it.

1 Schilling, brown.

Genuine.

Paper and watermark the same as in the ½ schilling. There are three long lines of shading, not reckoning the outline, at the end of the upper scroll, to the left of the **H** of HAMBURG, and three long lines and one faint, short one, at the other end of the scroll, to the right of the G of HAMBURG. In the left-hand bend or loop of the same scroll, above the H of HAMBURG, there are five lines, and the commencement of a sixth; there are also five lines, and part of a sixth, in the corresponding bend or loop, at the other end of the scroll, above the G of HAMBURG. The tail of this G points slightly forward, but it is a long distance from the bottom outline of the scroll. There is a small horizontal line or stroke just above the space between the letters UR of HAMBURG. (This is a good test.) There is one straight line, and a dot as well, at the left-hand end of the lower scroll, before the P of POSTMARKE; and the said line touches the top outline of the scroll. The top of the P does not touch this line. There are six lines and a dot in the bend or loop, below the P of POSTMARKE, and six lines and a dot in the corresponding bend or loop, below the E of POSTMARKE, at the other end of the scroll. None of the letters of this word touch each other anywhere. The O leans over *very* much to the right; this is so marked as to be noticed instantly. The lower tail of the K lies very close to the perpendicular stroke; hardly slanting out from it at all. This lower tail joins the perpendicular stroke at or near the centre of that stroke. The curly ornaments, each side of the word EIN, on the left-hand side of the stamp, do not touch the left border of the frame. The cross on the top of the central tower does not touch the lower outline of the scroll above it. The right-hand star does not touch the top of the tower below it. The upper scroll, containing the word HAMBURG, is nearer to the right side of the frame than to the left; and the lower scroll, containing POSTMARKE, is equidistant from both sides of the frame. The lower outline of this bottom scroll *almost* touches the bottom of the frame, just under the M of POSTMARKE.

First Forgery.

Lithographed; no watermark; paper the same as in the forged ½ schilling; nicely perforated 13½. There are two long lines, and one short one, not reckoning the outline, at the end of the upper scroll, to the left of the H of HAMBURG; and three long lines, and a faint, short one, at the other end of the scroll, to the right of the G of HAMBURG, these latter being almost the same as the genuine. In the left-hand bend or loop of this scroll, above the H, there are only four lines of shading; and, in the corresponding bend or loop, above the G at the other end of the scroll, there are four lines and two dots. The tail of the G curls forward and downward so far that it very nearly touches the lower outline of the scroll, to the right of the G. The letters UR touch each other at the top, and there is no indication of any line or stroke above them. The letters AMB all touch each other at the bottom, though they are all separate in the genuine. There is one straight line at the end of the lower scroll, to the left of the P of POSTMARKE, and this line does not touch the top outline of the scroll. The top of the P goes across the top of this line, and touches the left-hand end of the scroll. There are three lines and two dots in the bend or loop, below the P of POSTMARKE; and four lines and three dots in the corresponding bend or loop, at the other end of the scroll, below the E of POSTMARKE. In this word, the T and M touch each other at the top, and the letters MARKE all touch each other at the bottom. The O does not lean over to the right at all; the lower tail of the K spreads out a good way from the perpendicular stroke, and joins it a good deal above the centre. The curly ornaments, each side of the word EIN, on the left-hand side of the stamp, touch the thin, inner line of the left border very distinctly. The cross on the top of the central tower touches the lower outline of the top scroll, just below the middle of the B of HAMBURG. The right-hand star *just* touches the top of the tower below it. The upper scroll, containing the word HAMBURG, touches the frame on the left-hand side, and is a long way from it on the right-hand side. The lower scroll also touches the left-hand side of the frame, and is a long way from the right-hand side of it. The middle of this lower scroll is rather more distant from the bottom of the frame than the middle of the upper scroll is from the top of the frame; so that the said lower scroll is a good deal further from the bottom than in the genuine.

Second Forgery.

This is a very good lithograph. It is printed on very yellowish-white *laid*, and also on wove paper; no watermark; unperforated, and badly perforated 12. All the lines of shading are *very* thin and fine; indeed, they are finer than in the genuine. The three long lines of shading at the left-hand end of the upper scroll, to the left of the H of HAMBURG, are not all parallel with each other, and two out of the three run together at their bases. There are three long lines, and one short one, at the other end of this scroll, to the right of the G, as in the genuine, but they are broken, and rather wavy and indistinct. In the loop above the H of HAMBURG, there are five short lines; and there are five lines and a dot in the corresponding loop, over the G of HAMBURG, but the latter are *very* faint. The base of the said G is very ugly, and sticks out to the right, far beyond the rest of the letter. There is no line above the space between the letters UR of HAMBURG. There is one straight line, but no dot, at the left-hand end of the lower scroll, to the left of the P of POSTMARKE; but this line does not even come level with the top of the P, and therefore is a long way from the top outline of the scroll. There are six rather coarse lines (coarse compared with the others before described) in the loop, below the P of POSTMARKE, and six also in the loop, below the E of POSTMARKE. The T of this word has its right-hand cross-bar hanging down lower than the left-hand one; and the letters AR touch each other at the bottom. The O leans over a little to the right, but not markedly so. The lower tail of the K of this word lies close to the perpendicular stroke, as in the genuine, but it joins too high up. The cross on the top of the central tower touches the lower outline of the upper scroll, below the B of HAMBURG. This upper scroll is equidistant from both sides of the frame, but the lower scroll is very much too near to the left side: in the genuine, it is the *upper* one which is too much to the left, and the *lower* one which is at equal distances from both sides of the frame. The upper scroll touches the top frame of the stamp, above the B of

HAMBURG; and the corresponding part of the lower scroll, below the M of POSTMARKE, is at some little distance from the bottom frame of the stamp.

2 Schilling, vermilion.

Genuine.

Engraving, paper, watermark, etc., exactly the same as in the genuine ½ schilling. The three long lines of shading in the left-hand end of the upper scroll, to the left of the H of HAMBURG, reach quite to the upper, and two of them to the lower outline of the said scroll; and the three similar lines at the other end of the scroll, to the left of the G, are *almost* as long as the first-named three. In the left-hand bend or loop, at the end of the scroll, above the H of HAMBURG, there are seven lines of shading and a dot; and in the corresponding bend or loop of the scroll, at the other end, above the G of HAMBURG, there are six lines of shading, and part of a seventh. The cross-stroke of the said G is very long, so as to go rather close to the perpendicular line of shading immediately after it. In the left-hand end of the lower scroll, to the left of the P of POSTMARKE, there is one line of shading, quite distinct from the outline of the end of the scroll. At the right-hand end of this lower scroll, after the E of POSTMARKE, there is a similar line, quite distinct from the outline of the end of the scroll. The left-hand loop or bend of the lower scroll, below the P of POSTMARKE, contains nine lines and a dot; and the right-hand loop or bend, at the other end of the scroll, below the E of POSTMARKE, contains seven lines and a dot. The letters RKE of POSTMARKE are *very* close together at the bottom, but do not actually touch each other. The letters WE of the word ZWEI, on the left-hand side of the stamp, do not touch each other; and the curly ornament after ZWEI does not touch the upper scroll, containing the word HAMBURG. The left-hand side of the curly ornament above the A of HAMBURG *almost* touches the thin, inner line of the top frame; and both sides of the curly ornament above the R of HAMBURG quite touch it.

First Forgery.

Lithographed; paper the same as that of the forged ½ schilling; no watermark; nicely perforated 13½. The three lines of shading in the left-hand end of the upper scroll, to the left of the H of HAMBURG, are all too short; none of them touch the top outline of the scroll, and only the outside one of the three touches the bottom outline. The three lines at the other end of the scroll, to the right of the G of HAMBURG, are very much too short, so that their tops are not near the top outline of the scroll. In the left-hand bend or loop, at the end of the scroll, above the H of HAMBURG, there are six lines of shading; and in the corresponding loop, at the other end of the scroll, above the G of HAMBURG, there are ten lines of shading. The cross-stroke of the said G is a long way from the nearest perpendicular line of shading. In the left-hand end of the lower scroll, to the left of the P of POSTMARKE, there appears to be a line of shading, but it is blotched into the outline of the end of the scroll almost its whole length. The line at the other end of the scroll, after the E of POSTMARKE, is a little more distinct; but it, also, is blotched into the outline of the end of the scroll, for a good part of its length. The left-hand loop or bend of the lower scroll, below the P of POSTMARKE, contains nine lines; and the corresponding loop or bend at the other end of the scroll, below the E of POSTMARKE, contains eight lines. The letters KE of POSTMARKE distinctly join each other at the bottom, but the R is not particularly close to the K. The letters WE of the word ZWEI, on the left-hand side of the stamp, are joined together at the top; and the curly ornament after ZWEI runs into the lower outline of the upper scroll, containing the word HAMBURG. The left-hand side of the curly ornament, above the A of HAMBURG, does not touch the thin, inner line of the top frame; and the curly ornament above the R of HAMBURG does not touch it either. There is a distinct, horizontal line, above the T of POSTMARKE, which does not appear in the genuine. This forgery is hardly so good as the ½ schilling and 1 schilling previously described; the design being more blotchy.

Second Forgery.

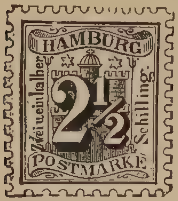
Lithographed, in better style than the first forgery, on soft, *laid* paper; no watermark; unperforated, or badly perforated 13. It very probably exists on wove also; but I have not seen the latter. There is, of course, no watermark. The inner line of the three in the scroll, to the left of the H of HAMBURG, is a good deal shorter than the other two, and does not touch either top or bottom outline of the scroll. At the other end of this upper scroll, to the right of the G of HAMBURG, there are three long lines, and one short one, the latter being extra. In the bend or loop above the H, there are seven short lines, but no dot, and the same in the loop above the G. Part of the single line of shading, at the left-hand end of the lower scroll, before the P of POSTMARKE, is blotched into the outline of the scroll. The similar line, after the E of POSTMARKE, has a curve or wave in it, near the bottom. There are twelve thick, short lines, and a dot in the loop, below the P of this latter word, and nine rather thinner lines in the loop at the other end of the scroll, below the E. The letters RKE of POSTMARKE all touch each other very distinctly at the bottom. The Z of ZWEI has a little stroke projecting from the right side of the top of the up-stroke, and a similar piece projecting from the left side of the bottom of it. There is no trace of these projections in the genuine, which is merely an ordinary Z, like the one here given. The right-hand side of the little curly ornament, over the R of HAMBURG, touches the thin line of the frame above it; and both sides of the similar ornament, above the A of HAMBURG, are at some little distance from the thin line of the top frame. In the genuine, both scrolls are equidistant from both sides of the frame of the stamp; but in this second forgery, the lower scroll is too much to the left; *i.e.*, the left-hand end of it *almost* touches the side of the frame, and the right-hand end is a good distance from the other side of the frame.

Same Type. 2½ Schilling, green.

I put this here, for the sake of uniformity; but it will be remembered that the 2½ sch. with straight top label (see p. 448) was issued first. The 2½ sch. of the same type as the other values already described, with curved top label, was issued in June, 1867. Mr. Westoby says: "Tradition says that the stock of lithographed stamps of 2½ sch. required replenishing; and, as a new provision could not satisfactorily be made from the existing lithographic stones, it was resolved to recur to the old type of 1859, and print by typography. The execution was very poor, and seems to bear on its face either hurry or cheapness."

Genuine.

Engraved in *épargne*, either on thin, watermarked, wove paper, or on thick, unwatermarked, wove paper, perf. 13½. The two scrolls are both



set equidistant from the sides of the frame; the top scroll does not touch the top of the frame, and the bottom scroll does not touch the bottom of the frame. There are three lines and a dot in the end of the top scroll, to the left of the H of HAMBURG, and three lines at the other end of the scroll, to the right of the G of HAMBURG. There are eight short lines of shading in the bend or loop above the H, and six lines and three dots in the corresponding bend or loop above the G. The single line before the P of POSTMARKE goes right to the top and bottom of the outline of the scroll; and the corresponding line, at the other end of the scroll, does not touch either the E of POSTMARKE, or the top or bottom of the scroll. There are nine or ten short lines in the loop or bend below the P, and eight in the loop below the E; but they are rather blotched in my copies, so that I am not absolutely certain. None of the letters of POSTMARKE touch each other anywhere, and the O is oval, and leans over to the right. The little ornamental curls, above the A and R of HAMBURG, *almost* touch the thin line of the frame above them; the curls below OS of POSTMARKE *almost* touch the line below them; the one below K does touch, and the one below R of POSTMARKE nearly touches the bottom of the scroll below the R. The cross on the top of the central tower does not touch the scroll above it. The tail of the G of HAMBURG is short, and does not go near the boundary of the scroll below it. The trident-shaped ornament, below the H of HAMBURG, does not touch the outline of the scroll, under the H.

First Forgery.

Lithographed, on wove paper, like that of the first forgery of the ½ schilling; no watermark; nicely perforated 13½. The bottom scroll is equidistant from both sides of the frame, as in the genuine; but the top scroll is too much to the right, and the end of it actually touches the right-hand side of the frame. The top of the top scroll is a long way from the thin outline of the frame above it, and the bottom of the bottom scroll touches the thin outline of the frame below it. There appear to be four long lines and a short one in the top scroll, to the left of the H of HAMBURG, and there are three lines at the other end of the scroll, to the right of the G of HAMBURG; but, in both cases, the lines are much blotched, and are inclined to run together. There are only five short lines in the bend or loop above the H, and six lines and a dot in the corresponding loop above the G; but, in this latter case, the dot is at the outer end, instead of at the inner one. The single line in the bottom scroll, to the left of the P of POSTMARKE, does not go right to the top of the scroll, but bends over, so as to join the head of the P. The corresponding line at the other end of the scroll runs, in like manner, into the top of the E of POSTMARKE. There are nine very distinct, short lines in the bend or loop, below the P of POSTMARKE; and eight blotchy and irregular ones in the loop, below the E of POSTMARKE. The letters KE of this word are joined at the bottom, and the O is too round, and very nearly upright. The little, ornamental curls above the HA and RG of HAMBURG are a long way from the thin outline of the frame above them; those below the OS of POSTMARKE are also at a good distance from the thin line of the frame below them, and so is the one below the R of this word; but the one below the K touches the thin line below it very distinctly. The cross on the top of the central tower touches the outline of the scroll above it. The tail of the G of HAMBURG is long, points obliquely down to the right, and runs into the outline of the scroll below it. The trident-shaped ornament, below the H of HAMBURG, touches the outline of the scroll below the H.

Second Forgery.

Lithographed, on thin *laid* paper, of a very yellowish tint; no watermark; badly perforated 13. The background is drawn better than that of the preceding forgery, but the large 2 is too long, and touches the outline of the bottom scroll, between OS of POSTMARKE. It is the dark portion of the figure which touches. The top scroll is set too much to the right, but the end of it does not actually touch the right-hand side of the frame. The bottom scroll is set properly. The top of the top scroll touches the thin outline of the frame above it, and the bottom of the bottom scroll almost touches the thin outline of the frame below it. There are ten fine, short lines in the loop or bend, above the H of HAMBURG; and nine in the corresponding loop, above the G of HAMBURG. There are three long lines at each end of this upper scroll. The single line in the bottom scroll, to the left of the P of POSTMARKE, does not go either to the top or bottom of the scroll, and is very much curved; and the similar line, at the other end of the scroll, to the right of the E of POSTMARKE, goes right to the top and bottom of the scroll. There are nine short lines in the loop below the P, and ten in the loop below the E of POSTMARKE; they are very distinct, and can be easily counted. The letters MARKE are *all* connected together at the bottom; the O is more like the genuine than the O of the last forgery. The little, ornamental curls above the HA and RG of HAMBURG are a long way from the thin outline of the frame above them; the curls below the OS of POSTMARKE are a long way also from the thin outline of the frame below them; the one below the R of POSTMARKE almost touches the bottom of the scroll below the R, and the one below the K *just* touches the thin outline of the frame below it. The cross on the top of the central tower touches the outline of the scroll above it. The trident-shaped ornament, below the H of HAMBURG, almost touches the outline of the scroll below the H. The thick outline of the frame is extremely broad in this forgery; quite double the width of either the genuine or the first forgery.

3 Schilling, blue.

Genuine.

Paper and watermark as in the other values. There are four lines, and a distinct dot, before the H of HAMBURG, and four equal, long lines, and one short one, after the G of that word. There are five little lines and a blotch in the loop or bend above the H, and five lines in the loop or bend above the G. There are two lines to the left of the P of POSTMARKE; five or six little dots above the P, and two short lines, and three dots, under the P. There are three short lines under the end of the E of POSTMARKE. In the loop or bend below the P, there are nine short lines, and there are eleven similar lines in the loop or bend under the E, which lines, by the way, are very rarely blotched. The H of HAMBURG has its cross-bar exactly in the middle, the U is slanted a good deal to the right; the tongue, or central projection of the large 3 is cut off quite square; the E of DREI is the same height as the R and I; the S of SCHILLING does not touch the trident-shaped ornament near it; the O of POSTMARKE is tall and oval, and the T is slanted, so that it is almost parallel with the first stroke of the M which follows it. The blue colour of this stamp has generally a more or less greenish tinge about it; but it is also found in ultramarine.

First Forgery.

This is a most remarkably nice-looking stamp; but it is printed on transversely-laid paper, instead of wove; badly perforated 13; no watermark. There are only three lines, and no dot, before the H of HAMBURG, and four varying long ones and a short one after the G. There are six little lines in the loop or bend above the H, and seven in the loop or bend above the G; and all the said lines are very faint and thin. There are three lines to the left of the P of POSTMARKE, six little, upright dashes above the P, and three below it. There are two indistinct lines under the end of the E of POSTMARKE, and two very faint, scratchy lines after the E, instead of the one thick blotchy line of the genuine. In the loop or bend under the P there are twelve short lines, and eleven in the similar loop or bend, under the E of POSTMARKE. The cross-bar of the H of HAMBURG is rather too high up; the O of POSTMARKE is too round, and the bottom of it is considerably above the level of the bottoms of the P and S on each side of it. All the rest of the stamp is an extremely close and successful copy of the genuine. I have only seen this forgery printed in shades of ultramarine-blue.

Second Forgery.

This is not nearly so good as the other; it is on stout, very white, unwatermarked wove paper; nicely perforated 13½. There are five lines before the H of HAMBURG, and four long lines of different lengths, and one very short one, after the G. There are four very faint lines in the loop or bend above the H, and six thick lines in the bend or loop above the G. There are three lines before the P of POSTMARKE, the inner one being very short; and three indistinct blotches immediately above the P, and none at all below it. There are no dots under the E of POSTMARKE, as the end of that letter runs into the outline of the scroll beneath it. In the loop or bend below the P, there are ten lines, and there are about ten in the similar loop below the E, though these latter are generally so much blotched as to be almost undecipherable. The tongue, or central projection of the large 3 ends in a point; the E of DREI is taller than the letters each side of it. The cross-bar of the H of HAMBURG is very much too high up; the U is slanted over to the right, in a most absurdly exaggerated manner; and there is a dot above the R, which is not found in the genuine. The S of SCHILLING touches the trident-shaped ornament near it; the O of POSTMARKE is too round, and the T is ridiculously slanted to the right, so that it is not anything like parallel with the first stroke of the M. I have only seen this forgery in very pale and chalky ultramarine.

4 Schilling, green.

Genuine.

Engraving, paper, and watermark as before. There are three almost perpendicular lines before the H of HAMBURG, the outer two reaching from the top to the bottom of the scroll; there are four graduated lines after the G of HAMBURG, the outermost being the longest. There are five lines, and a blotch, in the loop or bend above the H, and six lines in the loop or bend above the G. There are two nearly straight lines before the P of POSTMARKE, and these lines reach almost to the top and bottom of the scroll. There is one long line, with portions of a second, after the E of this latter word, and the long line reaches to the very top and bottom of the scroll. There are either nine or ten short lines in the loop or bend under the P, and ten in the loop under the E of POSTMARKE. The H of

HAMBURG is crossed in the centre ; the B is nicely drawn, and slopes a good deal over to the left ; the U slopes as much the other way ; the tail of the G is stumpy, and points directly downwards, and the whole scroll is placed equidistant from both sides of the frame. The cross on the top of the central tower is of a somewhat *pattée* shape, *i.e.*, the head and arms are slightly wedge-shaped, with the thinnest parts at the centre ; the two stars have very sharp points, and the lowest point of the right-hand star almost touches the tower below it. The shading below the large 4 does not trespass across the outline of the scroll beneath it ; and the shadow of the cross-bar, projecting from the back of the figure, does not reach to the perpendicular outline of the right-hand tower. The T of POSTMARKE leans over *very* much towards the M ; the top of the A is square ; the head of the K is much larger than the lower portion of it. The scroll itself is equidistant from both sides of the frame, and the central portion of the scroll, below the M of POSTMARKE, touches the frame below it. The four trident-shaped ornaments all touch the scrolls, below the H and G of HAMBURG, and above the O and K of POSTMARKE respectively. The I of VIER has a very large, round dot, and this dot is not level with the top of the V, but considerably below it. The S of SCHILLING is a long way from the trident-shaped ornament above it, and the dot to each I of this word is lower than the tops of the letters LL.

First Forgery.

This is tolerably well done. It is lithographed, on thin, very white wove paper, nicely perforated 13½. There are two *very* sloping lines before the H of HAMBURG, neither of them touching the upper outline of the scroll ; there are five lines after the G of this word, all of different lengths, the outer one being the longest, and the others getting gradually shorter. There are six lines in the bend or loop above the H, and the same number in the bend or loop above the G. There are two very curved lines before the P of POSTMARKE, the outer one being much thicker than the other, and neither of them going near to either the top or bottom of the scroll. There is a short, thick line after the E of POSTMARKE, not reaching to either top or bottom of the scroll. There are ten distinct lines in the loop or bend under the P, and nine in the loop under the E of POSTMARKE. The H of HAMBURG is crossed a little too high up, but not so conspicuously so as in some of the forgeries described before ; the B is *very* clumsy and badly drawn, and it is almost upright ; the U does not slope much to the right ; and the tail of the G curls forwards, whilst the left-hand side of the scroll *almost* touches the frame to left of it. The cross on the central tower has perfectly plain and parallel lines, to form the head and arms. Most of the points of the stars are particularly blunt, and neither star touches the tower. The shading below the large 4 joins the outline of the scroll, above the MAR of POSTMARKE, and the shadow of the cross-bar, projecting from the back of the said 4, joins the perpendicular outline of the right-hand tower. The T of POSTMARKE is almost upright, compared with the genuine ; the top of the A of this word is very broad, and is cut off quite square ; the head of the K is much smaller than the lower portion of it ; the middle of the scroll, below the M of POSTMARKE, does not touch the outline of the frame beneath it. One of the four trident-shaped ornaments touches the outline of the scroll, below the G of HAMBURG ; the other three ornaments do not touch either of the scrolls. The I of VIER has an oval dot, quite small, and level with the very top of the V. The S of SCHILLING runs into the trident-shaped ornament above it ; the dot to each I of this word is level with the tops of the letters LL.

Second Forgery.

Lithographed, on very yellowish, perpendicularly-laid paper, rather hard and thin; no watermark, unperforated, or perforated 12½. An instant test for this stamp is that the cross on the top of the central tower touches the outline of the scroll, below the B of HAMBURG, which is not the case with either the genuine or the forgery just described. The said cross is of the proper shape. There are three very sloping lines before the H of HAMBURG, none of the three touching either top or bottom of the scroll. There are only three lines after the G of this word. There are four indistinct lines in the loop above the H, and five only in the similar loop above the G. The lines before the P of POSTMARKE are like the genuine; there is only one line after the E of this word. There are only eight lines in the loop or bend under the P, and nine in the loop under the E. There is a flaw or scratch, right through the B of HAMBURG, which is not seen in the genuine; the B is rather clumsy and *almost* upright; the U slopes a good deal to the right, the G is like the genuine. The points of the stars are almost as sharp as in the genuine, and the lowest point of the right-hand star actually *does* touch the outline of the tower below it. The shading below the large 4 runs into the outline of the lower scroll, above the letters MAR of POSTMARKE; the shadow of the cross-bar of the 4 is like the genuine. The T of POSTMARKE is very nearly upright; the top of the A is square and broad, as in the first forgery; the scroll is a *very* little too near to the right-hand side of the frame. The central portion of this lower scroll *just* touches the frame, under the M of POSTMARKE. The trident-shaped ornaments touch the scrolls, as in the genuine. The dot to the I of VIER is very nearly level with the top of the V. The S of SCHILLING *almost* touches the trident-shaped ornament above it, and the dot to each I of this word is level with the tops of the letters LL.

7 Schilling, orange.

Genuine.

Engraving, paper, and watermark as before. The upper scroll is too near to the right-hand side of the frame, and the lower scroll is too near to the left-hand side. The left-hand corner of the upper scroll *almost* touches the thin, inner line of the top of the frame; but the right-hand corner is farther off. There are two distinct, long lines, and the top and bottom portions of a third line, before the H of HAMBURG, and four lines, of varying length and thickness, after the G. The tail of the said G points downwards, or only very slightly forwards. The cross on the central tower is badly drawn, with a squeezed-up look; and the top arm is wedge-shaped, and a long way from the outline of the scroll above it. Neither of the stars touches the battlements. There is a distinct space between the dark bottom of the 7, and the outline of the scroll below it. In the portion of the castle-door, at the side of and below the 7, there are six thick lines of vertical shading, all of different lengths. There is one straight line of shading, before the P of POSTMARKE, which touches the bottom outline of the scroll, but does not reach quite to the top of it. There is also one line after the E of POSTMARKE, which touches the bottom outline of the scroll, and *almost* touches the top of it. None of the letters touch each other, in either of the scrolls. In the loop or bend, above the H of HAMBURG, there are seven lines of shading, and in the loop above the G there are seven also. In the loop below the P of POSTMARKE there are nine lines, and in the loop below the E there are nine also. There is a sort of tendril of three curls issuing from the outline of the lower left-hand corner of the top scroll, below, and to the left of the H; and there is a tendril of two curls issuing from the outline of the top left-hand corner of the lower scroll, just above the P. This latter tendril is similar in shape and direction to the one above the R of HAMBURG, except that it is smaller, and that both curls are alike. The S and N of SIEBEN and the S of SCHILLING do not touch the trident-shaped ornaments near them; the curled head of the G of SCHILLING does not touch the outline of the upper scroll; and the stop after the G is large, and equidistant between the G and the scroll above it.

First Forgery.

Lithographed, in very yellowish-orange, on stout wove paper; no watermark, nicely perforated 13½. The upper scroll is equidistant from both sides of the frame; the lower one is placed like the genuine. The corners of the upper scroll are a long way from the thin, inner line of the frame above them. There is one long line, and one short one, before the H of HAMBURG, and there are four lines, of almost equal length, after the G. The tail of the G points forwards to the right. The cross on the central tower is large, its top and side-arms are perfectly straight, and the top (which is too tall) *just* touches the scroll under the B of HAMBURG. The lowest point of the left-hand star touches the battlements of the tower below it. The dark bottom of the 7 is blended with the outline of the lower scroll, above the MA of POSTMARKE. There are only three vertical lines of shading to be seen in the portion of the castle-door, visible below and to the left of the 7. There is a thick and very curved line before the P of POSTMARKE, which does not come up level with the top of the P. There is a *very* short line after the E, which is bent, so that its ends touch the end of the scroll, but not the top or bottom. The letters HAMB of HAMBURG are all joined at the bottom, and so are the letters MARKE of POSTMARKE. There are five blotchy lines in the loop above the H, and six lines and a dot in the loop above the G. In the loop below the P of POSTMARKE, there are five lines, and either ten or eleven in the loop below the E. A very easy test for this forgery is the fact of there being *no* tendrils issuing from the scrolls, either below the H of HAMBURG or above the P of POSTMARKE, the forger having apparently failed to notice them. The S and N of SIEBEN touch the trident-shaped ornaments near them; the curl proceeding from the head of the G of SCHILLING issues from the *top* of the head, instead of the right-hand side of it; the said curl almost touches the trident-shaped ornament near it; and the stop after the G touches the tail of the letter, and almost touches the outline of the upper scroll. The lower scroll touches the frame, below the M of POSTMARKE, but it is at some distance from it in the genuine.

Second Forgery.

Lithographed, on thinnish wove paper, of the same texture as our first ½d. newsbands; no watermark, unperforated. The colour is a good imitation of the genuine. The upper scroll is equidistant from both sides of the frame, and the lower scroll *touches* the left-hand side of the frame. The upper corners of the top scroll are a long way from the inner line of the top of the frame. There are two lines, and the upper portions of two others, before the H of HAMBURG. The tail of the G of this word points forwards to the right. The dark bottom of the 7 just joins the upper outline of the bottom scroll, but not so very much so as in the first forgery. The castle-door shows about five vertical lines of shading, but they are very indistinct. There is one curved line before the P of POSTMARKE, reaching from the top to the bottom of the scroll.

There are eight lines of shading in the loop or bend, above the G of HAMBURG. In the loop below the P of POSTMARKE, there are either six or seven lines of shading; and there are about eleven in the loop below the E. I have only one specimen of this forgery, and the postmark falls upon the two loops just mentioned, so that I have not been able to count the lines with absolute certainty. The tendril-ornament, below the left-hand end of the upper scroll, is like that of the genuine; but the one above the P of POSTMARKE has its stem inclining from right to left, instead of from left to right. The top of the S of SCHILLING touches the trident-shaped ornament near it.

Third Forgery.

Nicely lithographed, in the correct shade of orange, on thinnish *laid* paper; no watermark; unperforated, or perforated 12½. The corners of the upper scroll are a long way from the top frame. There are three lines, of varying lengths, before the H of HAMBURG, and two thick lines after the G. The top of the cross *almost* touches the scroll under the B. The right-hand star touches the battlements below it. The dark bottom of the 7 blends with the outline of the lower scroll, between the letters MA of POSTMARKE. There is a curved line of shading before the P, and a short, and very faint line after the E; the latter does not reach to either the top or bottom of the scroll. The letters ARKE of POSTMARKE are all joined together at the bottom. There are eight lines in the loop above the H of HAMBURG, and six in the loop above the G. The two ends of the tendril-ornament, above the P of POSTMARKE, are not the least like those of the ornament above the G of HAMBURG; for they turn upwards instead of downwards. The stop after SCHILLING is extremely faint and small.

7 Schilling, mauve.

Genuine.

This is exactly like the 7 schilling, orange, in all things but colour.

Forged.

This is exactly like the *first* forgery of the 7 schilling, orange, in all things but colour.

9 Schilling, orange-yellow.

Genuine.

Engraving, paper, watermark, etc., as before. The middle of the upper scroll almost touches the top of the frame, and usually does touch it in heavily-printed copies. The two ends of the said scroll are equidistant from both sides of the frame. The bottom of the lower scroll touches the bottom of the frame; its left-hand end is not parallel with the side of the frame, but slopes considerably, so that the bottom corner of the said left-hand end touches the side-frame, and the upper corner of it is some distance from the side-frame. There are five lines before the H of HAMBURG, the outer four reaching from top to bottom of the scroll, and the lower end of the inner one touching the bottom of the H. There are also five lines after the G; but the centre one is broken in the middle, so that only the top and bottom of it can be seen. There are six, and sometimes seven, lines in the loop above the H, and seven in the loop above the G. There are two lines, and parts of two others, before the P of POSTMARKE, and one line, and parts of another, after the E. There are about ten lines in the loop below the P, but some of the inner ones are very indistinct; and there are about fourteen in the loop below the E. The letters of the word POSTMARKE do not touch each other at the bottom. The courses of brickwork can be very distinctly traced, in the hollow of the head of the 9; and there are two very thick, vertical lines between the head and tail of the said 9, where the door of the castle is supposed to be. The shading below the tail of the 9 does not run into the outline of the scroll below it. The cross on the central tower does not touch the scroll above it, and the stem of the cross is absurdly thin—far thinner than the rest of it. The stars are a long way from the towers below them. The first N of NEUN is a good distance from the curly ornament before it, and the final letters, UN, almost touch at the bottom, but not at the top. The lines on the dome of the central tower are set at equal distances from each other, so that all the white spaces are of equal size. The rounded part of the shading at the back of the 9 comes almost to the perpendicular outline of the right-hand tower, and the tail of the said 9 has an inward curl. The central portion of the M of POSTMARKE is cut off square at the bottom.

First Forgery.

Lithographed, in yellow, on rather stout, very white wove paper; no watermark; very well perforated 13½; also on very hard wove paper, unperforated. The middle of the upper scroll is a long way from the inner line of the frame above it; and the scroll is set too much to the left, so that the left-hand end touches the left side of the frame, and the right-hand end is a long way from the right side of the frame. The left-hand end of the lower scroll is almost perfectly parallel with the line of the frame, and does not touch it anywhere. There is a dim, curved blotch before the H of HAMBURG, the bottom of which touches the bottom of the H; there are five lines after the G, the inner one being the shortest, and the central one not broken. The loop above the H contains five very faint lines; and there are seven or eight in the loop above the G. There are two lines before the P of POSTMARKE, one long, and the other very short; and a single line, generally broken, after the E. There are seven lines in the loop below the P, and seven to nine in the loop below the E. I do not attach very much importance to the number of lines in the loops just described, in the case of this 9 schilling value, because I have one or two forgeries in which the lines seem to vary, though all other parts of the design are absolutely alike in the said forgeries; so I expect that heavy or light printing will cause a variation in the number of these little lines. The letters ARKE of the word POSTMARKE all touch each other at the bottom. The courses of brickwork, in the hollow of the head of the 9, are not at all distinct; the vertical lines are tolerably clear, but the horizontal ones are almost invisible. There are four very thick, vertical lines between the head and tail of the 9, where the castle-door is supposed to be. The shading below the tail of the 9 joins the top outline of the bottom scroll, above the letters MA of POSTMARKE. The stem of the cross is as wide as the other parts of it. The left-hand star touches the tower below it. In most copies, the first N of NEUN touches the bottom of the curly ornament before it, and the final letters, UN, usually touch at the top. The lines on the dome of the central tower afford a very good test for this forgery, for the two central ones are too far apart, making a very distinct, triangular white place in the centre of the dome. The rounded part of the shading at the back of the 9 is a good distance from the outline of the right-hand tower. The tail of the 9 does not curl inwards, but seems to point upwards, towards the H of HAMBURG. The central portion of the bottom of the M of POSTMARKE ends in a sharp point.

Second Forgery.

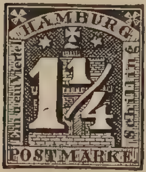
Lithographed, in orange-yellow, on moderately soft and thin, white laid paper, with the laid lines running transversely; no watermark, unperforated. The middle of the upper scroll is at some distance from the top of the frame. The bottom of the lower scroll does not touch the frame below it, and its ends are parallel with the sides of the frame, and do not touch it anywhere. There are three coarse lines before the H of HAMBURG, none of them touching the H. There are also five coarse lines after the G, none of them broken. There are four lines, with a heavy blotch outside them, in the loop above the H; and five lines in the loop above the G. There are six lines, with two blotches outside them, in the loop below the P of POSTMARKE; and eight in the loop below the E. There are two long and thin, vertical lines in the hollow of the head of the 9, to represent the courses of brickwork, and there is only a dark blotch between the head and tail of the 9, where the two thick, vertical lines of the genuine ought to be. The shading below the tail of the 9 joins the top outline of the lower scroll, above letters TMA of POSTMARKE. The cross on the top of the central tower touches the outline of the scroll above it. The central portion of the M of POSTMARKE is rounded at the bottom. All the rest of the stamp is a pretty close copy of the genuine. I think that the easiest test for both these forgeries is in the left-hand end of the lower scroll, which is almost exactly parallel with the side of the frame instead of sloping.

Issue of March 1st, 1864; 1¼ Schilling, lilac.

This stamp was lithographed, as was also the 2½ schilling, similar type, hereafter described. Westoby says that the probable reason for resorting to lithography was because the stamps were wanted immediately. The values were required, owing to an alteration in the postal rates to Schleswig-Holstein.

Genuine.

Lithographed, in various shades of lilac, grey-lilac, greenish-grey, yellowish-grey, dull blue, violet, and red-lilac, on white wove paper, watermarked as before, unperforated, and perforated 13½. As the stamps are only lithographs, they are, of course, very inferior to the engraved ones; but some of the earlier specimens are tolerably clear. The perforated ones usually look as though the stone from which they were printed was quite worn out. There is a stop after POSTMARKE, and the A of this word has a stroke across its top, as well as the usual cross-bar in the centre. The outline of the label, between POSTMARKE and the base of the castle, is formed of one single line. The two stars are very nearly the same size, though the left-hand one has a point more than the right-hand one. The battlements at the top of the right-hand tower have eight points; those of the central tower have eight points also; whilst those of the left-hand tower, when they can be seen above the large figure 1—which is only in very clear specimens—have seven. The right-hand half of the door of the castle is shaded with ten oblique lines, not very nicely drawn. The line between the two halves of the door is white, but the similar line on the right-hand side, which represents the archway, is shaded with transverse strokes at intervals, by way of imitating the brickwork. The white space under the words EIN



U. EIN VIERTEL is about half as wide as the breadth of the fraction-line of the $\frac{1}{4}$. The groundwork, behind the castle, is composed of perpendicular lines, crossed by oblique lines, running down from left to right.

First Forgery.

Lithographed, in dull mauve, on very thin, soft, transversely-laid paper; no watermark, unperforated. There is no stop after POSTMARKE, and the A of that word has no stroke across its top, and hardly any central cross-bar. The line separating the POSTMARKE label from the base of the castle is double, for the part on which the castle stands, and single for the rest of its length, on each side. The right-hand star is very much smaller than the left-hand one, being hardly half as large. The battlements on the top of the right-hand tower have only six points; the other towers, in my single specimen of this forgery, are obliterated by the postmark, so that I cannot say how many points their battlements show. The battlements of the said right-hand tower are very nicely drawn—much better than in the genuine stamp. There are only eight oblique lines of shading on the right-hand half of the door of the castle. The outline of the archway, to the right of the door, is white, without any transverse strokes. The white space, under the words EIN U. EIN VIERTEL, is very narrow, only about one-fourth as wide as the breadth of the white fraction-line of the $\frac{1}{4}$. The groundwork, behind the castle, is composed of vertical lines of shading, crossed by horizontal, instead of oblique lines; and the said horizontal lines only show here and there. The paper alone is quite enough to condemn this stamp instantly, for, of course, no genuine Hamburg stamp was ever printed on laid paper.

Second Forgery.

Lithographed, in dull, neutral-tinted violet, on yellowish-white laid paper, thicker than in the first forgery, unperforated, no watermark. There is no stop after POSTMARKE; and the A of that word, though it has some indication of a stroke across its top, has no cross-bar in its centre. The outline of the label, between POSTMARKE and the base of the castle, is double, in the part on which the castle stands, and single on each side of it. The right-hand star is hardly half the size of the left-hand one. The battlements at the top of the right-hand tower have only six points; those at the top of the central tower have nine; and the large figure 1 hides most of those at the top of the left-hand tower. The right-hand half of the door of the castle is shaded with eight oblique lines. The outline of the archway, to the right of the door, is white, without any cross-strokes upon it. The white space, under the words EIN U. EIN VIERTEL, is very narrow, but a trifle wider than in the first forgery. The groundwork, behind the castle, is shaded with vertical lines only.

These two forgeries, as will be seen by the above description, are very much alike; but this one has the lettering larger and more distinct, in the words EIN U. EIN VIERTEL.

Third Forgery.

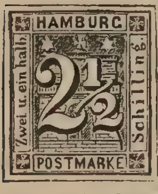
Lithographed, in very bright red-mauve, on stout, white wove paper; no watermark; nicely perforated 13½. I consider this stamp decidedly deceptive; it is much the best of the trio. There is no stop after POSTMARKE; the A of that word has no stroke across its top, and that part of the line on which the castle stands is double, as in the other forgeries. The right-hand star is nearly as large as the left-hand one. There are eight points on the battlements, at the top of the left-hand tower, eight at the top of the central tower, and seven at the top of the left-hand one.

The right-hand half of the door of the castle is shaded with eight thick, oblique lines, very distinct. The archway to the right of the door is quite white; the wide space, below the words EIN U. EIN VIERTEL, is *very* white and prominent; it is very nearly as broad as the white fraction-line of the ¼, and strikes the eye at once. The groundwork, behind the castle, is shaded with vertical lines, crossed by oblique ones, just like the genuine.

I think our young friends will have to be careful lest they be taken in by this counterfeit. I do not know how the perforation is managed; but it is quite as regular as the genuine, though not the proper gauge.

Issue of April 1st, 1864. 2½ Schilling, green.

Genuine.



Lithographed, on white wove, watermarked paper, unperforated, or perforated 13½. The three complete courses of brickwork at the base of the castle are all of exactly the same height or thickness. The thin lines below POSTMARKE, to the left of ZWEI U. EIN HALB., to the right of SCHILLING, and above HAMBURG, are all *very* close to the thick lines of the frame outside them, so that in almost all the genuine, they are blotched together for more or less of their length. The groundwork, behind the castle, is composed of vertical lines, crossed by oblique ones, running down from left to right, as in the genuine 1¼ schilling; but in the great majority of specimens, these lines are set so very close together that the background appears to be solid. The battlements at the top of the right-hand tower have six points, and those at the top of the central tower have eight. The right-hand half of the door of the castle is shaded with twelve oblique lines, running down from right to left; and some very clear copies show also six very thin lines, running down the other way, crossing from left to right. The stop after SCHILLING is equally distant from the G and from the end of the containing-label.

First Forgery.

Lithographed, on very thin, soft, yellowish-white wove paper; no watermark; unperforated. The uppermost of the three complete courses of brickwork at the base of the castle is slightly lower or thinner than the other two below it. The thin line below POSTMARKE is *very* close to the thick line of the frame below it, and they touch in several places, as in most of the genuine stamps; but the other, similar lines, to the left of ZWEI U. EIN HALB., to the right of SCHILLING, and above HAMBURG, are a good deal further from the thick lines of the frame outside them. The groundwork behind the castle is composed of vertical lines of shading; but the greater part of it is run together, into a solid blotch of colour. The battlements, in my single specimen, are hidden by the postmark, so that I have not been able to count them. The right-hand half of the door of the castle is shaded with ten oblique lines, running down from right to left, and crossed by seven thick lines, running down from left to right. The stop after SCHILLING is a good deal nearer to the end of the label than to the G.

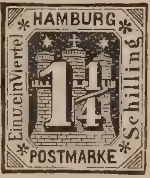
Second Forgery.

This is not nearly so close a copy of the genuine as the forgery just described, and yet at the first glance it looks much better than the other. It is lithographed, on very white, medium wove paper; no watermark, very nicely perforated 13½. The lowest of the three complete courses of brickwork at the base of the castle is quite twice as high or thick as the other two above it. This is very clear, and will serve as an easy test for this forgery. The thin lines below POSTMARKE, to the left of ZWEI U. EIN HALB., to the right of SCHILLING, and above HAMBURG, are at a considerable distance from the thick lines of the frame outside them, so that they do not touch in any part; indeed, there would be plenty of room to draw another thin line between each of them and the frame. The groundwork behind the castle is composed of vertical lines, shaded with oblique lines, running down from left to right; these lines are all rather coarse, and some little distance apart. The battlements at the top of the right-hand tower have seven points; those at the top of the central tower have eight. The right-hand half of the door of the castle is shaded with eight oblique lines, running down from right to left, crossed by eight similar lines running down from left to right; these are so far apart as to give the appearance of lattice-work, rather than shading. The stop after SCHILLING almost touches the end of the label, and is a long way from the G.

Issue of 1866. 1¼ Schilling, embossed, lilac, rose.

Genuine.

Engraved in *épargne*, on thin, unwatermarked wove paper, rouletted 10. The central figures of value are embossed; and unused specimens show, very distinctly, a sort of shading of white embossed lines, running obliquely down the centre of each numeral, from right to left. In used specimens, the lines only show on the large figure 1. There are sixteen courses of masonry, from the base of the left-hand tower, above the O of POSTMARKE, to the central battlements of the said tower; and fifteen frrom the base of the right-hand tower, above the E of POSTMARKE, to the central battlements of this right-hand tower. The courses of masonry in this latter tower are not nearly so distinct or so easily counted as in the left-hand one. The lettering of the inscriptions is all evidently sunken, as though impressed by types. The H of HAMBURG has its cross-bar exactly in the centre, and the two halves of the B are the same size. The A of POSTMARKE has its cross-bar very nearly in the centre. The stars over the towers have long points, especially the left-hand one. There are some star-like ornaments, dividing the various inscriptions from each other; each of them is composed of six wedge-shaped pieces, arranged point to point, with a coloured centre, which shows a white dot in the middle of it. There are four complete rows of masonry to be seen, between the base of the castle and the bottom of the large figure 1, which does not encroach upon the stones of the upper row. There is a thin, perpendicular line drawn down, through the centre of the head of the G of SCHILLING.



First Forgery.

Lithographed, in pale red-lilac, on very yellowish-white transversely-laid paper, thicker than the genuine; unperforated. The whole stamp is, of course, quite flat, showing no sign of any embossing, or of the sunken lettering. There are fifteen courses of masonry, from the base of the left-hand tower to its central battlements; and thirteen similar courses, from the base of the right-hand tower to its central battlements. Both are very easy to count; the right-hand ones quite as much so as the left-hand ones. The cross-bar of the H of HAMBURG is too high up, being distinctly above the centre of the letter; and the B is clumsy, having its upper half larger than the lower one. The cross-bar of the A of POSTMARKE is very much too low down—almost at the bottom of the letter. The stars above the towers have most of their points rather blunt, especially the lower ones. The star-like ornaments, between the various inscriptions, are composed of little balls on thin stems, the stems joining a little ring of colour, which has a white centre. The upper one of the four rows of masonry, to be seen below the base of the large figure 1, is partly hidden by the base of the said figure, as as to make those stones narrower than the others.

This is not at all a bad-looking forgery, and might deceive a good many. I possess a copy of the genuine which has been doctored in some mysterious way, so as to change the colour of the stamp to brown, and that of the paper to a very brilliant sulphur-yellow.

Second Forgery.

This is a retouched reprint, so I prefer to reckon it with the forgeries. Embossed, as before, rouletted 10, also 8½. There is no line through the head of the G of SCHILLING; and the centre of each star is of solid colour, instead of showing a white dot. There are other differences, but these will be sufficient for the detection of this touched-up reprint.

Same Issue. 1½ Schilling, bright rose.

Genuine.

Nicely engraved in *épargne*, on thinnish, white wove paper, unwatermarked, rouletted 10. The central figures are embossed, and shaded with oblique, white embossed lines, as in the genuine 1¼ schilling, and the lettering is slightly sunken. There are, as before, sixteen courses of masonry, from the base of the left-hand tower up to the central battlements of it. The battlements at the top of the right-hand tower show seven points; those at the top of the central tower show nine; and those at the top of the left-hand tower have seven. The bottom of the left-hand half of the door of the castle can just be seen, below the base of the large figure 1; it is shaded with oblique lines, running the opposite way from those which shade the right-hand half. The tail of the G of SCHILLING hardly touches the inner frame-line; and there is a very short line in the head of the said G.

First Forgery.

Lithographed, in dull pink, on pale buff-coloured, transversely-laid paper, unperforated. The whole stamp is quite flat, showing no signs either of the embossed figures or of the sunken letterings. There are only thirteen courses of masonry to be seen, from the base of the left-hand tower up to its central battlements. The battlements at the top of the right-hand tower have six indistinct points; those at the top of the central tower have eight distinct ones; and those at the top of the left-hand tower have five. The bottom of the left-hand half of the door of the castle, which shows below the base of the large figure 1, merely looks like one of the bricks, as it is not shaded at all.

Second Forgery.

This is another touched-up reprint. Embossed, like the genuine, rouletted 10, also 8½. The tail of the G of SCHILLING plainly touches the inner frame-line, and the line through the head of the said G is a good deal longer than in the original. The paper of this touched-up reprint is thicker than the genuine, so that the colour of the impression does not show through, though it does show through very distinctly in the genuine.

POSTMARKS.

Genuine.—1, 80 (with the bars about 5 mm. apart); also 98, with four bars; also the same, but with the bars *wavy*. This last is only seen on the early issues. Also 29, in blue or black.

Forged.—98, with four bars; also 1, but with an asterisk each side of the name. (This cancellation is commonly to be met with on the remainders, as it was supposed to enhance their value!) I have seen it dated 6/1/66; 3/9/67; 15/8/67; 27/8/67, etc.

ENVELOPE.

Issues of 1866-7. 4 Schilling, green.

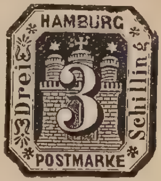
(Type of accompanying illustration.)

Until lately, I never saw a forgery of any of the Hamburg envelopes; and, having only the 4 schilling, I am unable to say whether a full set exists.

Of the genuine envelopes there are two series: the first, 1866, without watermark, the black inscription being "schillinge" on the 3, 4, and 7 schilling, and "schilling" on the lower values; the second series, 1867, having a large castle for watermark, on the face of the envelope, and with the black inscription "schilling" on *all* the values.

Thus the 4 schilling, whose forgery is now to be described, exists unwatermarked, with inscription "schillinge," and watermarked with a castle, and bearing the inscription "schilling."

Genuine.



Engraved in *épargne*, on moderately stout, yellowish-white, wove paper, with or without watermark, according to the date of issue; the unwatermarked envelope with the black inscription "schillinge," and the watermarked envelope with the inscription "schilling," as described above. The words POST COUVERT, in both lines of the black inscription are, in every case, connected by a hyphen. All the white parts of the design are highly embossed, especially the central numeral; and the upright stroke of the said numeral is ornamented with short, oblique lines, without colour, impressed on it, running down towards the left, but not touching either side of the numeral. The stars are placed exactly on the same level; so that, if a straight-edge were laid along the bottom of the letters of HAMBURG, it would divide each star or floret through its centre

Forged.

Lithographed, on white wove paper; slightly thinner and harder than that of the original, the difference, however, being exceedingly small. Except for its being lithographed, instead of engraved, this is a very excellent copy of the genuine, having evidently been most carefully transferred, so that almost every line corresponds. It is not watermarked, and the inscription is "schillinge"; thus purporting to be the first issue.

My copy is cut about two inches square; and I do not know whether the forgers print this counterfeit on entire envelopes or not. The words POST COUVERT, in the upper line of the black inscription, are destitute of a hyphen, but the lower line of inscription has the hyphen, as in the genuine. The great difference between this forgery and the genuine is that it is not at all embossed; even the large numeral being quite flat. The upright stroke of the numeral has no oblique lines upon it. The star or floret to the left of the word HAMBURG is distinctly higher than the corresponding one after that word.

With the exception of the above differences, it is almost impossible to discover any discrepancy between the genuine and forged; and, as so many collectors accept cut envelopes, I doubt not that they either have been, or will be, largely imposed upon by this swindle, which is, I fancy, rather new. I do not believe that this counterfeit is printed on entire envelopes; and thus the collector who only accepts entire envelopes would probably be safe.

REPRINTS.

I think I ought to say a few words about these. So far as I know, the stamps of the 1859 type have *not* been reprinted; the unused ones so common being, as I said, remainders, sold to a dealer when the Hamburg stamps became obsolete. The 1¼ and 2½ sch. of 1864 were reprinted in 1872, and later, on stout, white, wove paper, no watermark, unperforated, roughly perforated 13½, and clean-cut 11½, with white or yellowish-white gum. Of the embossed stamps of 1866, the earliest reprints date from 1872, but these (which were retouched) I have already described as forgeries.

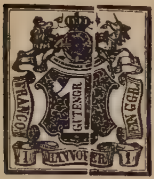
HANOVER.

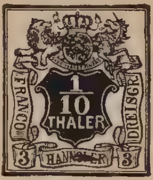
The forgers have tried their hands on most of the issues for this country, and with pretty fair success; the ½ groschen, black on white, being, perhaps, the best, and the imitations of the first set being the worst of the lot. With regard to the first-issued adhesive, viz., the 1 ggr. of 1850, black on *blue*, many amateurs seem to be rather doubtful, apparently thinking that it is only a changed or discoloured variety of the 1 ggr., black on *green*, which is very much more common; but an inspection of the backs of these two stamps will at once prove that they are two genuine varieties; for the 1 ggr., blue, has a watermark of a line, or rather of four lines, forming a rectangle, a little smaller than the stamp; whilst the 1 ggr., green, has the same watermark as the following set, viz., two crossed branches, covered with leaves, reminding one of the watermark on the early Prussians. The leaves seem to be oak leaves, but I am not quite certain.

Issue of 1850-51. 1 Ggr., $\frac{1}{30}$, $\frac{1}{15}$, $\frac{1}{10}$ Thaler.

Genuine.

Engraved in *épargne*, in black, on thick, coloured wove paper, the 1 ggr., blue, being watermarked with a sort of "Oxford frame" of four plain lines, the others watermarked with two branches covered with leaves, curved to form a wreath, and with the lower ends crossing each other. The stamps are backed with gum of a deep rose colour. There is a stop after the word EIN of the inscription EIN GGR., in the lowest value. This is, of course, a mistake on the part of the engraver; and it has been corrected in the forgeries, which do not show the stop. The head of the unicorn is tolerably well shaped, as far as my knowledge of that apocryphal beast goes, though I think the mouth need not have been opened *quite* so much. There is a little dot to represent the nostril, and the end of the nose is cut off very nearly square. The crown on the head of the lion is something like a very short flower-pot, with a stumpy plant growing out of it; his tongue is curled upwards at the point, and his mane comes well up over his cheeks, nearly to the eyes The harp in the royal arms has four strings. There is a point in the centre of the top of the shield, in all but the 1 ggr., which is partially covered or hidden by the motto-scroll. The thin, inner line of the frame does not touch the thick, outer one anywhere. In good specimens, the figures of value on the shield are slightly embossed, owing to the pressure of the die, but this cannot always be seen. The tint of the paper does not vary much, except in the $\frac{1}{30}$ thaler, which is found in a good many shades, from pink to crimson.





First Forgery.

Lithographed, on thin wove paper; no watermark; backed with white gum. There is no stop after the word EIN, in the inscription on the 1 ggr. The head of the unicorn will afford a very ready test for the detection of the forgeries, as it is just like the open beak of an eagle, with a curved upper mandible. There is no dot to represent the nostril. The crown on the lion's head is of a very peculiar shape; it is rather like a crescent, laid flat on the head, with one horn longer than the other, and curling slightly upwards. The lion's tongue ends in a knob, curling slightly downwards; and there is no mane on his cheeks. The harp has only two strings, when any are visible at all; but in most copies, the whole instrument is merely a blotch. The point at the centre of the top of the value-shield just touches the motto-scroll above it, but the scroll does not cover the point. The thin, inner line of the frame is blotchy, so that it touches the thick, outer line in one or more places. There is, of course, no trace of embossing in the figures on the shield. The colours are tolerably like those of the genuine.

Second Forgery.

This is a very poor production, and not likely to deceive any but the careless and the ignorant. It is badly lithographed, on medium, coloured wove paper, white gum. The head of the unicorn is very like that of a greyhound. It has no beard, and the mouth is shut. Its horn just touches the thin outline of the top frame, which is not the case either with the genuine or the first forgery. The crown on the head of the lion is more like a real crown than in the genuine, but the top ornament is disproportionately long. His tongue is very thick and black—five or six times thicker than in the genuine. The base of it fills up the whole of the open portion of the mouth, and it ends in a sharp point, which just touches the branch, proceeding from the large crown, above the shield with the arms. The middle point of the top of the central shield just touches the scroll above it. In the genuine, this point comes a little before the E of ET in the motto, but, in this counterfeit, it comes between the letters RE of SUSCIPERE. The last two letters of FINIRE are quite invisible. The thin, inner line of the frame is broken at the right top, and left bottom corners ; and at the right bottom corner it has been drawn too far, so that it touches the thick outer line, at the bottom of the stamp. There is, of course, no trace of any embossing. The black outline of the lowest point of the central shield does not touch the outline of the scroll containing HANNOVER, though it does so very distinctly both in the genuine and in the first forgery. The colour of my single specimen is a very pale neutral tint.

Third Forgery.

This is even worse than the last. I have only the $\frac{1}{10}$ thaler. Very coarsely lithographed, on thick, buff wove paper, white gum. There are two large black dots, apparently intended for the nostrils of the unicorn ; but they are left standing in the air, as it were, for the profile of the nose does not join them. The mouth is open, but the beard seems to grow forward, out of the very point of the lower lip, instead of from beneath the chin. The horn touches the inner line of the frame above it, which is much broken just there. The lion's crown is very like a priest's biretta, and is all in solid black. The mane does not cover any part of the cheek. There are no strings visible on the harp ; indeed, the whole of the arms are much blotched. The motto is utterly unreadable. The tongue of the lion is very nearly straight, and it touches the branch, to the left of the large crown. The motto-scroll comes down much too low, so that it lies close along the top of the central shield, completely hiding the central, upper point of it. Both outlines of the frame, down the left side of the stamp, are blotched into one, from the top to the bottom ; and the thin, inner line of the frame is much broken, both along the top and down the right side. The word HANNOVER is very indistinct, and the letters NN are blotched together.

POSTMARKS.

Genuine.—1, but larger ; 29, ditto ; 71, but taller, and with the inscription in three lines.

First Forgery.—1 ; 29.

Second Forgery.—29.

Third Forgery.—Uncancelled.

The genuine postmarks are generally struck in blue, rarely in black. Both colours are to be found in the cancellation of the forgeries.

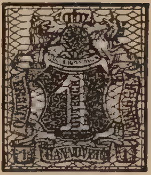
Some of my genuine stamps have a black bar, running the whole length of the stamp, either vertically or horizontally. I do not know the meaning of this black bar ; it is not like the cancellation of the Spanish remainders, for I have only seen it on used copies, which had duly passed the post, and had been obliterated with one or other of the cancellations mentioned above.

REPRINT.

The 1 ggr. on blue paper was reprinted in 1864. It may be easily detected, as it has no watermark, and the paper is grey, rather than blue. This reprint was issued ungummed.

Issue of 1856. 1 Ggr., $\frac{1}{30}$, $\frac{1}{15}$, $\frac{1}{10}$ Thaler.

Genuine.



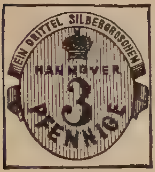
Engraving, watermark, gum, etc., as before. These stamps are exactly similar to the last in every respect, except that the paper is only faintly tinted, instead of being coloured, and that there is a coloured network over the whole face of each stamp. The 1 ggr., blue, with "Oxford frame" watermark, is not found in this issue.

Forged.

I have not yet seen any imitations of the stamps of this issue; but as the network could easily be applied, it is very probable that forgeries do exist, though I have not seen them. As the design of the genuine is exactly the same as that of the first issue, my readers will have no difficulty in detecting any imitations, by means of the tests given for the genuine and forged stamps of that first issue.

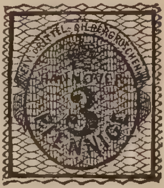
Issues of 1853–64. 3 Pfennige, rose, green.

These stamps are rather confusing to the amateur, so I had better give the different varieties here.



1853. Upper inscription EIN DRITTEL SILBERGROSCHEN; no network over the face of the stamp; watermarked with the crossed branches, as before; rose-coloured gum; 3 pfennige, rose.

1856. Same inscription, same watermark, same gum, but with black, grey, olive, or brown network over the face of the stamp; 3 pfennige, rose.



1859. Same inscription, same gum, no watermark, no network over the face of the stamp; 3 pfennige, rose.

1863. Inscription DREI ZEHNTEL SILBER-GROSCHEN; same gum; no watermark, no network; 3 pfennige, green.

1865. Same inscription as on the issue of 1863; rose, and also white gum; no watermark; no network; *perçé en arc*, gauging 16; 3 pfennige, green.

Genuine.

Engraved in *épargne*, though some copies of the green seem to be lithographed; this, however, may simply arise from the wear and tear of the die. With the exception of the presence or absence of the network, and the two different inscriptions, all the stamps above-mentioned are of exactly the same design. There are thirty-two vertical lines of shading in the central oval. The upper inscription, except in the latest copies of the 3 pf., green, is very clear and distinct. The name, HANNOVER, is about equally distant from the crown above it and the 3 below it. The lower half of the 3 is considerably larger and thicker than the upper half. The bottom of the P of PFENNIGE comes between the second and third of the vertical lines of shading, counting from the left-hand side. The lower half of the 3 is included between the twelfth and the twenty-first lines from the left hand, both of which it touches; and the upper half of the 3 is included between the thirteenth and twentieth lines, counting from the same side: this will show how much the bottom of the figure is larger than the top. In both the EIN DRITTEL SILBERGROSCHEN and the DREI ZEHNTEL SILBERGROSCHEN, the first two words are in letters of the same size as the last word. I think these tests will be found amply sufficient; but there are several more points in which the genuine and forged differ, notably in the position of the letters of the word PFENNIGE, with reference to the lines of shading in the oval.

First Forgery.

Lithographed, on thin, white wove paper; no watermark, white gum. All three of the leading varieties have been imitated; *i.e.*, 3 pfennige, rose, without network; 3 pfennige, rose, with black network; and 3 pfennige, green. There are only thirty vertical lines of shading in the central oval. The upper inscription is usually very blotchy, like that of the latest copies of the genuine 3 pfennige, green. The name, HANNOVER, is a good deal nearer to the 3 than to the crown; in fact, the top of the 3 *almost* touches the letters NO above it. Both top and bottom of the 3 are of the same size. The bottom of the P of PFENNIGE touches the first line of shading, on the left-hand side of the oval. The lower half of the 3 is included between the eleventh and the twentieth lines of shading, counting from the left-hand side; and the upper half of the 3 is included between the twelfth and the twentieth lines, counting from the same side. In the 3 pfennige, rose, the words EIN DRITTEL are in very much smaller letters than the word SILBERGROSCHEN.

Second Forgery.

Lithographed, on medium, rather hard, very white wove paper, white gum, no watermark, unperforated. I have the 3 pf. of 1859 (rose, no network, inscription EIN DRITTEL SILBERGROSCHEN) and the 3 pf. of 1863 (green, no network, inscription DREI ZEHNTEL SILBERGROSCHEN). There are only thirty vertical lines in the central oval. HANNOVER is decidedly nearer to the 3 than to the crown. The bottom of the P of PFENNIGE touches the first line of shading on the left. The lower half of the 3 is included between the eleventh and twenty-first lines, counting from the left, but it does not touch the twenty-first line. The upper half of the 3 is included between the twelfth and twentieth lines, touching both. SILBERGROSCHEN is in letters somewhat larger than those of the other two words.

POSTMARKS.

Genuine.—As before.

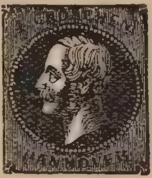
Forged.—1, 29. Also some blotches; also something like 41, but roughly done with a pen. The one with 29 always seems to bear the same numerals in the centre—"$\frac{28}{11}$."

RETOUCHED REPRINT.

In the genuine stamps, the two pointed ends of the name-scroll (to the left of the P and to the right of the E of PFENNIGE) curl somewhat outwards. In this retouched reprint, the ends of the scroll point straight downwards. This affair was made in 1869, on yellowish, white wove paper, no watermark, and with brownish gum, in stripes.

Issue of 1859-63. Unperforated, rose gum.
1, 2, 3, 10 Groschen.
Issue of 1864. Same type; *Percé en arc*, 16, rose gum.
1, 3 Groschen.
Same type, yellow or white gum, *Percé en arc*, 16.
1, 2, 3 Groschen.

Genuine.



Engraved in *épargne*, on thick, white wove paper, either unperforated, and backed with rose-coloured gum, or *percé en arc*, and backed with white gum. There are eighty-two fine, vertical lines of shading in the background, counting level with the words of value. These lines are so close together, that they are extremely difficult to count, even with the microscope. There are eighty-eight pearls in the circle round the head, all of them being large, round, distinct, and not touching each other. The nose is shaded down the front, almost to the very point. The dark line, forming the curl at the side of the nostril, not only bends upwards, but also forwards, almost to the point of the nose. There is a wide space between the ear and the whisker. The neck, both at the front and at the back, is shaded down to the very bottom. There are four short, but distinct lines of shading on the lower lip, towards the side of it. The moustache is a short, German one, with a blunt end. Between the sides of the frame and the sides of the circle, there is one line of the fine shading clearly to be seen on the right-hand side, and two lines on the left. The semicircular line at the base of the lower eyelid runs to both the outer and inner corner of the eye. The outline of the nose is decidedly hooked, and the point is rather sharp.

First Forgery.

Lithographed, on hard, white wove paper, rather thinner than that of the genuine; unperforated; and with white gum. There are about sixty-seven fine lines of shading in the background, counted on a level with the value. The circle contains eighty-eight pearls, as in the genuine, but they are smaller, less regular, and many of them touch and run into each other. The nose has a *very* little shading on the front of it, level with the eye; but it only extends a very little way—not even half-way to the point. The dark line forming the curl at the side of the nostril bends upwards, and then merely becomes slightly hooked, instead of coming round again, nearly to the point of the nose. The whisker almost touches the ear. The shading on the front of the neck does not reach quite to the bottom. There is one short line of shading on the lower lip. The moustache, in this forgery, is very like the genuine, but rather sharper at the point. There is really *no* clear line of shading to be seen, between the frame and the circle on either side; for the one line which ought to be seen on the right-hand side touches the circle, and of the two lines which ought to be seen on the left-hand side, one touches the outer frame, and the other touches the circle. The semicircular line of shading on the lower eyelid touches the inner corner of the eye, but does not come far enough to touch the outer corner. The G of GROSCHEN is taller than the R, and the lettering has rather a ragged look, though, on the whole, this forgery is very good.

Second Forgery.

Of this I have only the 1 groschen value. Coarsely lithographed, in rather a magenta tint, on thin, hard, white wove paper, unperforated, and backed with white gum. There are only fifty vertical lines of shading outside the central circle, counting level with the value. There are eighty-four pearls round the circle, and they are *very* irregular, both in size and shape, some of them being absurdly small. There is no shading whatever along the front of the nose. The dark line forming the curl at the side of the nostril simply bends upwards, without running towards the point; and it seems to be composed of several short, straight, transverse lines, instead of one thick, bent one. The ear distinctly touches the whisker. There is no shading at all on the front of the neck, and the shading at the back of it is very smudgy. There is no shading on the lower lip. The moustache has a long, drooping end, which curls upwards at the point, and is very sharp. There is one clear line of shading on each side, between the circle and the sides of the outer frame. There is a dim blotch of shading at the base of the inner corner of the eye, but the semicircular line is absent. The outline of the nose is quite straight, with a blunt point. All the lettering is uneven and indistinct. I do not think this forgery is at all dangerous; I have only seen it quite lately, but I fancy it is an old counterfeit, from the look of it.

POSTMARKS.

Genuine.—As before.
First Forgery.—29, 71.
Second Forgery.—1.

REPRINTS.

The 3 gr., yellow, and 3 gr., brown, were reprinted in 1891, with white gum, unperforated; and the 3 gr., brown, was reprinted in the same year, with white gum, and *perçé en arc*, but with a gauge of 13½, instead of 16.

I have also in my forgery-book some reprints of the 1859 set, on very stout, white wove paper, white gum, *perforated* 13½ × 14½, very badly. The impression is heavy, the lines are deteriorated, and those on the neck seem to have been touched up, and made coarser. The shading on the cheek is very heavy.

½ Groschen, black on white.

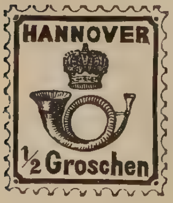
Issue of 1860 (?). Rose gum, unperforated.

Issue of 1863. White gum, unperforated.

Issue of 1864. Rose, yellow or white gum, *perçé en arc*, 16.

As far as I know, the above are all the varieties of this value. The first forgery is above the average, and likely to deceive.

Genuine.



Engraved in *épargne*, in greyish-black, on yellowish-white wove paper, rather thick, but moderately soft. There are eight small, round dots, and one large, oval one, outside the top of the crown, on the right-hand side of it; and the same number outside it, on the left-hand side. Each of the side-arches contains five very small dots, and a large, oval pearl. The ornament supporting the base of the centre arch is a cross *pattée*, but the supporters of all the other arches are trefoils. The three larger jewels in the circlet, at the base of the crown, are transversely oval. There are seventeen lines of shading in the wide mouth of the post-horn. The ring round the post-horn, a little below the wide mouth, on the left-hand side of the stamp, is composed of two thin, dark lines, with a white space between them. The crown and the post-horn are very much more grey in appearance than the lettering. This latter test is distinct enough to be a very easy means of detecting the forgeries.

First Forgery.

Lithographed, rather neatly, in very black ink, on somewhat thin, greyish, or bluish-white wove paper, unperforated. There are eleven small dots, and one a little larger, on the right-hand side of the top of the crown; and the same number on the left-hand side. In the originals, the large dots have white centres, but they are black in these forgeries. Each of the side-arches contains three small, black dots, and one larger one. The ornament supporting the centre arch is a trefoil, like all the rest. The three large jewels in the circlet, at the base of the crown, are perfectly round. There are only thirteen lines of shading in the wide mouth of the post-horn. The ring round the body of the post-horn, a little below the wide mouth, on the left-hand side of the stamp, is usually so blotched as to appear to be composed of one single, very thick black line, without any white space. The crown and post-horn are much too black, being very nearly as dark as the solid letters of the inscriptions themselves.

Second Forgery.

At present I have only seen the one now to be described printed in *bright rose*, which is, of course, a colour never used for the genuine $\frac{1}{2}$ groschen; but, as the forgers, no doubt, can print it in black, just as easily as in rose, I have thought it advisable to call attention to it.

Lithographed, in bright rose, on very thick, hard, yellowish-white wove paper, unperforated. The dots on the top curves of the crown do not stand out from it, as in the originals, and in the forgeries just described, but lie close, and are all jumbled together. As far as I can make out, there appear to be nine on the right-hand side of the top of the crown, and eight on the left. There are four dots, of different sizes, in the right-hand arch, and one and part of a second in the left-hand arch; the other dots in this left-hand arch are not visible, in the only copy of this stamp which I have seen. The ornament supporting the central arch is something between a cross *pattée* and a trefoil, the designer having, apparently, not been able to make up his mind as to which he should put. The three large jewels in the circlet, at the base of the crown, are all of different shapes, the right-hand one being almost triangular, the middle one solid and oblong, and the left-hand one open and oval. There are sixteen lines of shading in the large mouth of the post-horn. The ring round the body of the post-horn, near the wide mouth, is partly single, and partly composed of two lines. I think this forgery must be uncommon, as I never saw any but the one copy from which I am now describing.

POSTMARKS.

Genuine.—As before.

First Forgery.—29.

Second Forgery.—1.

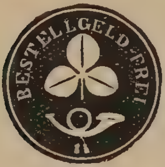
REPRINT.

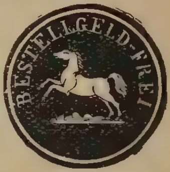
The $\frac{1}{2}$ groschen was reprinted in 1883, on yellowish-white wove paper, with yellowish gum, and exists *tête-bêche*.

ENVELOPE.

Issue of 1851. Horse to Left, no value; green on buff.

The half-sheet of 1847–57, the envelope with trefoil and post-horn, and the envelope with horse, now under consideration, were locals, for the town of Hanover and the suburb of Glocksee, etc. The half-sheet, till 1857, had a value of 3 pfennige, the 1857 issue a value of 4 pfennige, and the trefoil and the horse envelopes a value of 5 pfennige.





A Berlin catalogue of envelopes now before me states that a specimen of the first issue of the half-sheet has sold for as much as 1500 francs; the trefoil envelope and the horse envelope are, of course, much commoner; being worth somewhere about 3s. 6d. each in Germany. The horse envelope exists with the stamp both to the left and right; I possess only the one with stamp to the right, and so describe from that.

Genuine.

Very nicely engraved, and embossed, in *épargne*, on moderately thick, buff-yellow wove paper; short and long gum; flap-ornament, a ring of interlacing circles, containing a post-horn. At the back of the envelope, on the flap, is the inscription, in four lines, "Verkäuflich bei dem Postamte Hannover, das Packet von 10 Stück zu 5 Groschen"; at the bottom of the envelope is another inscription, in six lines, "Bestellgeld-frei in der Residenzstadt Hannover, in der Vorstadt Hannover (ausschliesslich der Forsthäuser in der Eilenriede), in der Vorstadt Glocksee, und in dem Vororte Linden." These two inscriptions are printed in German characters, and in green ink, the same colour as the stamp.

The stamp itself is very clearly and sharply engraved; the outer green ring not at all blurred in outline. The horse's head is nicely drawn, and the mouth well open. There are two distinct locks of hair in the front of the mane, over the top of the head; these locks point forwards, towards the bottom of the beginning of the first L of BESTELLGELD; one lock, at the top of the back of the neck, points rather upwards, towards the E of GELD; all the other locks of the mane point backwards and downwards. The tail, where it joins the body, is of a fair thickness; both hind feet rest distinctly on the ground, which looks, by the way, rather like a heap of rounded stones; both front legs are joined to the body; and both hoofs are joined to the legs. There are nine separate locks of hair in the mane, all of which can be counted tolerably easily (this does not include the lock of hair lying on the shoulder of the animal). The bottoms of all the letters are level, *i.e.*, they would all stand on the circumference of one circle. The yellow ring which surrounds the design and inscription is highly embossed, and exactly the same thickness all the way round. The piece of ground on which the horse stands is rounded at the left-hand end, but comes to a blunt point at the right-hand end.

Forged.

Slightly embossed, probably an electrotype *cliché*, on paper very similar to that of the genuine. All the copies which I have seen were cut square, and I fancy the forgers have not attempted to imitate the whole envelope. At a casual glance, the stamp looks very well, and I think it is likely to deceive. The outer green ring is not the same thickness all the way round, and is blotched in its outline here and there. The nostrils of the horse are very like a pig's snout; and the mouth is only very slightly open, not showing any of the green background between the jaws, though a wedged-shaped portion of it can be seen in the genuine. There is *one* lock of hair at the top of the head, and it points directly upwards, towards the middle of the second L of BESTELLGELD; all the other locks of the mane point backwards and downwards. The tail, where it joins the body, is reduced to the thickness of a hair; so that, at a little distance, it does not appear to join the body at all. The hindmost foot does not rest upon the ground, which looks rather like a bed of cabbages; the upper front leg is cut off from the body, and the hoof of the lower front leg is cut off from the leg. There are only seven locks of hair in the mane. The bottom of the F of FREI comes lower than the other letters. The yellow ring which surrounds the whole design is only very slightly embossed, and is not the same thickness all the way round; being irregular on the left-hand side. The piece of ground on which the horse stands is cut off rather square at the left-hand end, and is rounded at the right-hand end.

NOTE.—I have not seen any of the reprints of this stamp entire, but I have seen copies answering to the description of the genuine, but *gummed* at the back, and cut square; these may possibly be reprints; but it is a long time since I saw them. It will, however, be understood that the originals, being envelopes, are never gummed at the back of the design.

POSTMARKS.

Genuine.—I have no postmarked copy of the genuine.

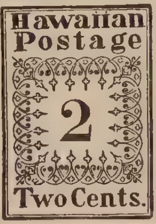
Forged.—The forgeries are not cancelled.

HAWAII.

The stamps of the first issue of Hawaii are great rarities, and it is unlikely that my readers will come across any of them; but, as I have several forgeries, I do not like to leave them out altogether.

Issue of 1851. 2 Cents, blue.

Genuine.



Typographed, on thin, white wove paper, almost *pélure.* The foot of the 2 is very thick, measuring nearly 2½ mm. The back of the head is also very thick, measuring about 2½ mm. across in its widest part. There are two types of setting of this stamp, but I seem to have only one. The corner-ornaments are something like those in the annexed illustration, but the arched, semicircular line at each corner is continuous, and from the centre of this arch there hangs down a flower or leaf of three petals, inside the arch. There is nothing else inside the arch besides this three-leaved floret, and the spread of the outer leaves, from tip to tip, is about 3½ mm. If the head and tail of the C of CENTS were to be joined, the letter would be a circle. There is no stop after CENTS.

First Forgery.

Typographed, in very dark black-blue, on medium, soft, very yellowish-white wove paper ; also lithographed, in pale sky-blue, on thin, white wove paper. The central numeral is a very easy test, as the foot is only ¾ mm. thick, and the back of the head is only 1 mm. thick, at its widest part. The corner-ornaments are exactly the same as in the illustration ; the arched line is not continuous, but curls round, each side of the centre, each end forming a spiral. Below this, there is a *very* small trefoil, with a sort of bud coming out of its centre. The spread of the two outer leaves of this trefoil, from tip to tip, is only 1½ mm. Each side of this, within the semicircular arch, there are two little floral crosses, partly filling up the rest of the arch. If the head and tail of the C of CENTS were to be joined, the letter would form an upright oval. There is a large stop after CENTS.

Second Forgery.

Lithographed, in a sort of sky-blue, on fairly stout, very yellowish-white wove paper. The central numeral is even smaller and thinner than in the first forgery ; the foot is not much more than ½ mm. thick, and the back of the head barely 1 mm. across, in its widest part. There is no semicircular arch at the corners of the stamp, the said corners being like those of the first illustration of the 13 cents on the next page ; that is to say, the three-leaved floret has a little ball by way of a stem, and stands alone, entirely unconnected with the stamp. If the head and tail of the C of CENTS were to be joined, the letter would form a tall, upright oval.

Same Issue. 5 Cents, blue.

Genuine.

Typographed, paper the same as in the genuine 2 cents. The back of the 5 is very thick, measuring 2½ mm. across its widest part ; the top of the head is also thick, being 2 mm. high at the front edge. The line which joins the head to the body, if prolonged downwards, would cut almost exactly through the centre of the tail, which is a ball, measuring 2 mm. across. The corner-ornaments are the same as in the genuine 2 CENTS. The F of FIVE has its vertical stroke 1 mm. thick, and the widest part of the C of CENTS is also 1 mm. thick.

Forged.

Lithographed, on *very* yellowish-white wove paper, fairly stout, and rather hard. The colour is a sort of sky-blue. I fancy the stamps on this very yellowish paper must have been steeped in some concoction, probably in order to give them an appearance of age. The back of the 5 is less than 2 mm. across its widest part, and the thickest part of the head is only 1½ mm. high. The end of the tail is not a circular ball, but gradually diminishes to a neck, like a reversed comma, the thickest part of it being less than 1½ mm. high. If the line joining the head and the body were to be prolonged downwards, it would pass far to the left of the centre of the ball. The corner-ornaments have the unattached florets, the same as in the first illustration of the 13 CENTS on the next page. The vertical stroke of the F of FIVE is barely ½ mm. thick, and the widest part of the C of CENTS is less than ¾ mm. across. The two dots over the

II of HAWAIIAN, both in this forgery and in the second forgery of the 2 cents, are joined to the outline of the frame above them. In the genuine 2 and 5 cents, the two dots are quite clear of the outline. I may add that, both in this forgery, and in the forgery of the 2 cents, the arches, forming the outline of the central square, are sharply pointed. In the genuine, these arches are all rounded. An archæologist would describe the genuine as Norman arches, and the forged as Early English.

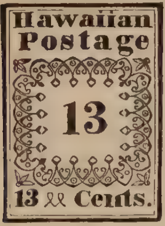
Same Issue. 13 Cents, blue.

Genuine.

Typographed, paper as in the genuine 2 cents. It will be noticed that Type 1 is lettered HAWAIIAN POSTAGE at the top, and there is an ornament with two curls, between 13 and cents. Type 2 is lettered H. I. & U. S. POSTAGE at the top, and between 13 and CENTS there is a square object, like the face of a die, with three spots in it. In both types, the corner-ornaments are the same as in the genuine 2 cents. The front point of the central tongue of the large 3 is blunt.

Forgery of 13 Cents. Type 1.

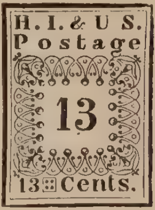
Typographed, in pale, dull blue, on thin, white wove paper; also lithographed, in greenish-blue, on *very* yellowish wove paper, somewhat thicker and harder. The corner-florets are unattached, as in the second forgery of the 2 cents. The two dots over the II of HAWAIIAN touch the outline above them, instead of being a long way from it. The front point of the centre of the large 3 is *very* sharp.



Type 1.

Forgery of 13 Cents. Type 2.

Typographed, in dark ultramarine, on thick, very white wove paper; also on very thick, very yellowish wove paper. The corner-ornaments are exactly the same as in the illustration of Type 2. The square ornament, between 13 and CENTS, contains four spots instead of three. I think the above points will abundantly suffice for the detection of all these forgeries.


H. I. & U. S.
Postage
13
13 Cents.

Type 2.

Issue of 1853. 5 Cents, blue.

Genuine.

Engraved in *taille-douce*, on thick white wove, thin white wove, or thin blue wove paper. The face of the stamp seems to be invariably slightly tinted with the colour of the impression, from imperfect wiping of the plate.* The side-outlines of the central picture are clean and straight. The background, behind the bust, is formed by thick, horizontal lines, crossed by oblique ones, which run down from right to left, so that the spaces between the lines are oblique, white diamonds. Counting down the left side, there are thirty-seven of the horizontal lines, from the short top one which touches the curved outline under STA of POSTAGE, down to the one which touches the top of the epaulette. The highest point of the king's hair *almost* touches the eighth horizontal line from the top; and the lowest part of the hair, just where it begins over the ear, on the left side of the stamp, is level with the twenty-second horizontal line from the top. There is a white spot in the centre of each eye. The whole face is shaded all over with curved lines of dots, except the right side of the ridge of the nose (left side of the stamp), which is unshaded; and on the other side of the face, most of the dots have run into unbroken lines. The oval, white top of the epaulette on the left side of the stamp is shaded by two hyphens, or thick, short dashes, placed horizontally, end to end, but not touching each other. The five thick cords of fringe to this epaulette are separated by vertical lines. There is only a single line between the outermost cord and its neighbour, but the lines separating the other cords are all double. The top of the epaulette on the other shoulder (right side of the stamp) is badly drawn. It is a sort of oblong, instead of an oval, and is shaded by three almost vertical lines, the outermost being single, but both the others double. The fringe of this epaulette on the right side of the stamp shows only four cords, separated from each other by double lines. Each side of the collar of the coat is shaded by five thick, coloured lines; this includes both the top line, next to the white upper outline, and the thick double lines, where the collar is supposed to be sewn on the coat. The white V, where the collar is open, under the chin, does not join at the bottom point. The seam down the centre of the coat is distinctly double, for its whole length. The branch on the right breast of the coat (left side of the stamp) shows twelve distinct, white leaves; and, outside this branch, there are six white buttons, distinct from the background, but only partly outlined. The branch on the left breast (right side of the stamp) has only ten pairs of white leaves, and the six buttons this side are similar in size and shape to those on the other breast. There are eighteen horizontal lines of shading across the breast, from the one which touches the point of the V of the collar, down to the bottom of the bust. These are easily counted. The outline of the arm, on the left side of the stamp, touches the thick outline of the frame; the other arm is at some little distance from the right-hand frame, so that a small portion of the background can be seen, between the arm and the frame. Both arms are cut off obliquely; the bottom outline of the one on the left side of the stamp being straight, the other somewhat concave. The line which divides the arm from the chest, on the left side of the stamp, does not reach quite to the bottom outline of the bust; but the line separating the other arm from the chest, goes right down to the very bottom of the bust. The moustache is dark, and easily seen, and there are two very tiny, vertical lines down the centre of the upper lip, but they do not quite cross the lip. Both nostrils are of equal size and shape. The T of POSTAGE leans over a good deal to the right. Above the P and the E are triangular spaces, each containing a little semicircle, like part of a sun, with four rays and part of a fifth issuing from it. The outline of the left-hand semicircle joins the top frame, but not the side-frame; and the right-hand semicircle joins the side-frame, but not the top frame. Each semicircle contains another semicircle, by way of shading.* In the value-square, in the right top corner, there is a small blue dot, close to the left vertical outline of the square, 1 mm. from the top. There are also two blue dots, sticking out from the bottom edge of the central picture, above the end of the F of FIVE, and above the space between TS. of CTS. In the 13 c., the bottom label is divided into three portions, by two vertical lines, and, in the 5 c., which was made from the 13 c., the two vertical lines were removed, to make room for the altered inscription. They were, however, not entirely removed, and these little blue projections are the remains of them. I do not possess the "Government forgery," but *none of* the others here described show these two dots or projections. The centres of the two dots under the TS. of CTS are very nearly 1½ mm. apart, and the distance from the left-hand edge of the vertical stroke of the F of FIVE to the end of the S of CTS is very nearly 13 mm. The ink of the impression stands out well from the paper.

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* The tests given in the paragraph between the two asterisks hold good for the 13 c. as well as for the 5 c., the central picture being the same in both.

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* **From here the tests refer to the 5 c. only.**

First Forgery.

Lithographed, on very thin, pale blue wove paper. There are no dots in the outline, above FIVE CTS. The right-hand edge of the central picture is not outlined, below the end of the POSTAGE label. The white dots in the background of the central picture, formed by the intersection of the crossed lines, cannot be traced as vertical rows. In the genuine, the white dots can be easily seen to form almost vertical rows. The highest point of the king's hair touches the seventh horizontal line from the top, counting the outline as one. The left eye (right side of the stamp) seems to be squinting inwards, and is usually solid, without any white pupil. The whole nose, from between the eyebrows, is quite white, and the dotted shading on the face is coarse and irregular. The oval white top of the epaulette, on the left side of the stamp, is shaded by one long line, thickened in the middle. In the fringe to this epaulette, the second cord from the outside is very thin, and the fourth is crooked. The division-lines between the cords are single, and thin, between the three outer cords, while the other two division-lines are thick, and may possibly be double. The top of the epaulette on the left shoulder (right side of the stamp) is shaped rather like a bun, and shows no shading at all, except two specks. The fringe of this epaulette has the four cords separated by single lines; the three inner cords are *very* broad, the outside cord *very* narrow. The right side of the collar (left side of the stamp) only shows three lines of shading, the middle one being a continuation of the seam down the front of the coat; the shading on the other side of the collar is one dark blotch. The white V, of the opening of the collar, under the chin, is joined, at the point of the V. The seam down the centre of the coat is a single line. There are only five buttons down the right breast (left side of the stamp), and they are outlined all round; there are six buttons the other side, also outlined. Across the front of the chest, there are 16½ horizontal lines, from the front of the V of the collar, down to the bottom. The bottom of the arm, on the right side of the stamp, *very* nearly touches the edge of the background, just after the I of IS. Both arms are cut off by a concave line; the stump above TS of CTS shows part of the inside of the stump, instead of just a profile. The line which divides the left arm from the chest, is only partly visible. The moustache is not at all prominent, and the lines down the centre of the lip are absent. The nostril on the left side of the stamp is very much larger than the other. The T of POSTAGE is perfectly upright, and there is a little white flaw at the bottom of the hollow, inside the G. The outer and inner semicircles of the ornament above the P both touch the frame with both ends, and the radiating lines, with the exception of the short one over the O, all touch the thin outline over the P, though none of them touch in the genuine. In the ornament above the E of POSTAGE, the outer semicircle touches the frame with both ends. There is no dot in the value-square in the right top corner of the stamp. The centres of the two dots under the TS of CTS are fully 1½ mm. apart, and the distance from the left-hand edge of the F of FIVE to the right-hand edge of CTS is fully 13 mm. The ink of the impression does not stand out at all from the surface of the paper.

Second Forgery.

Lithographed, on thin, pale blue wove paper. There are no dots projecting from the outline above FIVE CTS. The side outline down the right edge of the central picture is very ragged and broken, and part of the shading of the background trespasses beyond this outline. The opposite outline shows some blue scratches, between it and the letters LULU of HONOLULU, and the bottom end of this same outline is broken, and bends to the left, instead of joining the bottom frame. The highest point of the king's hair touches the seventh horizontal line from the top; and the lowest part of the hair, on the left side of the stamp, just above where the ear ought to be (it is absent in this forgery), begins at the twentieth horizontal line from the top. The nose is altogether unshaded from below the eyebrows; there is a circular white patch on the chin, with a very distinct, dark dot in the centre of the white patch. Many of the dots, on both sides of the face, have run into unbroken lines. The oval, white top of the epaulette, on the left side of the stamp, is shaded by one long line, thickened in the middle, like the first forgery. The fourth cord of the fringe of this epaulette gets broad towards the bottom, like a clergyman's stole, instead of being rather pointed, like the genuine. The top of the left epaulette (right side of the stamp), shows six very short lines of shading, in three pairs. The collar, on the left side of the stamp, shows four lines of shading; the second from the top is a continuation of the central seam of the coat; the other side of the collar seems to show three lines, but they are very much blotched together. The white V of the collar is joined at the point. The seam down the middle of the coat is one thick line. There are five outlined buttons on the left side of the stamp, the top one being double occasionally, and six on the right side of the stamp. There are 16½ horizontal lines across the chest. There is a white space between the bottom of the bust and the outline above FIVE CTS. This is filled in with the crossed lines of the background in the genuine. The stump of the arm, on the right side of the stamp, is extremely concave, and the background, between this arm and the edge of the picture near the N of HAWAIIAN, is very white and defective. There is no dividing-line between this arm and the chest. The end of the epaulette, near the N of HONOLULU, touches the frame; it does not do so in the genuine. The moustache is not at all prominent, and there are no vertical lines down the centre of the lip. The front of the nose is all white, below the eyebrows. The T of POSTAGE is upright, and the left cross-bar is longer than the other. The two semicircles of the ornament, above the P, both join the frame at both ends, and the radiating lines are joined to the thin outline above PO. The outer semicircle, above the E, joins the frame with both ends. There is a blue dot between two of the radiating lines, above the G, which is not found in the genuine. There is no dot in the value-square in the right top corner. The centres of the two dots under the TS of CTS. are fully 1½ mm. apart, and the bottom inscription measures over 13 mm. The ink of the impression does not stand out from the surface of the paper.

Third Forgery.

Lithographed, on rather thin, hard, pale blue wove paper. The right-hand edge of the central background does not quite come up to the vertical outline, so that there is a white line between background and outline, near AIIAN IS. The outline on the left side of the stamp shows a blotch in the background, near the N of HONOLULU, and the bottom end of this vertical outline is broken, and turned to the left, above the F of FIVE, just as in the second forgery, which this counterfeit greatly resembles in many points. The background shows oblique rows of white dots, instead of vertical ones. There are only thirty-six horizontal lines, including the top outline, from under STA of POSTAGE to the top of the epaulette, down the left side of the stamp. The king's hair touches the sixth line from the top, and the bottom of it begins at the twentieth line from the top. The iris of the left eye is cut off square in the inner corner, and the other end of it is a pointed oval. It is perfectly circular in the genuine. The front of the nose is all white from between the eyebrows. The lines on the face, and the white patch on the chin, with a dot in the centre of it, are the same as in the second forgery. All the rest of the tests are exactly the same as in the second forgery, except that the outer outline is broken, just at the top of the H of HAWAIIAN, and there is a blue dot near the end of the foot of the first A of this word, and another blue dot at the base of the second A of this word. I fancy this must be a second printing from the stone of the second forgery. The ink does not stand out from the paper.

Fourth Forgery.

Lithographed, on thin blue, medium white, or rather thick, yellowish-white wove paper. There are no dots in the outline, above FIVE CTS, and the said outline does not quite join the side-frame, to left of the F. The white specks in the background are mostly tiny hyphens, rather than oblique diamonds. Usually, there is no sign of any white spot in the pupil of either eye. The ridge of the nose shows four horizontal lines of shading. (The genuine has only some fine dots, and no lines.) The top of the epaulette, on the left side of the stamp, bears a large mass of shading, which is rather crescent-shaped. The outermost cord of the fringe to this epaulette is about as wide as any of the others, though, in the genuine, it is the narrowest of all. The two divisions between the three outer cords appear to be of double lines, the other divisions are single lines. The third cord from the outside gets broader at the bottom, like a stole. The top of the left epaulette, on the right side of the stamp, shows parts of four short, single, vertical lines of shading. The fringe of this epaulette shows four cords, but the third from the outside looks more like a division than a cord. If considered as a division, then there are three broad cords, the inner division being a double line, and the outer one a broad single, or closely-set double line, not quite reaching to the bottom of the fringe. The collar, on the left side of the stamp, shows five dark lines, the lowest, which joins the collar to the coat, is *very* thick, and is a continuation of the thick, ragged, single-lined seam down the breast of the coat. The other side of the collar seems to have three dark lines on it, but they are generally blotched together. The white V in the front of the collar, under the chin, is joined at the point. In the branch on the right breast (left side of the stamp) the second leaf from the bottom, in the outer row, has a forked point. There are seven buttons on this side of the coat, but there are sundry other white markings on the chest, which might be mistaken for a further supply of buttons. There seem to be six buttons on the other side, but they are most difficult to count, though, in the genuine, there is no possibility of mistaking them. There are about twenty-four horizontal lines of shading on the chest, and these are mostly alternate,—a thick line, and then a thin, dotted one. In the genuine, they are all of one thickness. Both arms are at a fair distance from the side-frames; the line cutting off the right arm is slightly concave, while the line cutting off the left arm (right side of the stamp) is a perfectly straight, oblique line. This is just the opposite of the genuine. The dividing-line between the left arm and the chest cannot be clearly made out. There does not seem to be any moustache;

the nostrils are squeezed up, and there are no lines down the upper lip. The T of POSTAGE is upright. The value-square in the right top corner does not show any dot, and the upper outline of the square is thickened, above the front of the head of the 5. The centres of the two dots under the TS of CTS are only 1¼ mm. apart, and the inscription is only 12½ mm. long, from the outer vertical edge of the F to the outside of the S of CTS. The ink does not stand out from the surface of the paper.

Fifth Forgery.

Lithographed, in dull ultramarine, on thickish, white wove paper. There are no dots in the outline above FIVE CTS, and the said outline does not join the left-hand frame. The background is much more regular than in the last forgery. There are only thirty-five horizontal lines down the left side, counting from the outline under STA to the top of the epaulette. The top of the hair touches the seventh line from the top, and the lowest part of the hair on this side, just above the ear, is level with the twenty-first line from the top. The front of the nose is white, from the level of the eyes. The dotted shading on the face is fairly well done, but the dots do not run into solid lines on the left side of the face. The shading on the top of the right epaulette (left side of the stamp) is in one long, unbroken line. The fringes of both epaulettes are very different from the genuine, in consequence of the way in which the vertical dividing-lines between the cords are drawn. In the genuine, the epaulette on the left side of the stamp has a single line nearest the outside, and then three pairs of lines; while the other epaulette has three pairs of lines only. In this forgery, the epaulette on the left side of the stamp has a single line nearest the outside, then three pairs of lines, and then an extra, single line, near the breast. The other epaulette shows two very short, thick lines of shading, on the top of the shoulder, and the fringe shows five vertical lines of shading—a triplet, and a pair. The collar on the left side of the stamp shows four coloured lines, including the line where it is sewn to the coat, and this lowest line is a continuation of the seam down the front of the breast, which is double in this forgery, like the genuine. The other side of the collar has five lines, including its seam. The white V is joined at the bottom. The inner, top leaf of the branch, on the left side of the stamp, is only a stump, and there are twelve leaves, instead of ten, on the other branch. The six buttons on the left side of the stamp are outlined, and the buttons on the other side are very indistinct; there seem to be only five of them. There are only seventeen horizontal lines across the chest, including the indistinct one, which touches the point of the white V. The outline of the bottom of the arm, on the left side of the stamp, is decidedly convex, instead of nearly straight. There are no vertical lines down the centre of the lip. The T of POSTAGE slants over to the left, instead of to the right. The outer semicircle, above the P, touches the side-frame and not the top frame (just the opposite of the genuine), and the semicircle above the E touches the top frame and not the side-frame (also just the opposite of the genuine). There is no dot in the value-square in the right top corner. The centres of the two dots in the bottom label are only 1¼ mm. apart, and the value measures 12¾ mm. The ink does not stand out from the surface of the paper. In spite of all these differences, this forgery, except for the pale blue colour, is not at all bad, and is the best of the lot, so far.

Sixth Forgery.

Lithographed, on thin, blue wove paper. There are no dots in the line above FIVE CTS, and the line is slightly bowed downwards, above CTS.

The white dots in the background cannot be distinguished in vertical rows. There are forty horizontal lines of shading in the background, down to the top of the epaulette, on the left side of the stamp. The top of the hair touches the seventh line from the top, and the lowest part of the hair on this side is level with the twenty-third line from the top. The eyes do not show white spots. The front of the nose is white, from between the eyes, and the cheek on the right side of the stamp is absurdly swollen, on a level with the lower part of the nose. The epaulettes are a fair imitation of the genuine. The collar, on the left side of the stamp, shows six lines, including the lower seam, and the other side has five lines, including the seam. The bottom of the white V under the chin is divided, like the genuine. The seam down the breast is double, the two lines being so far apart, as to show a very plain, white line between them. In the genuine, they are so close together, that the white line between them can only be seen by aid of the microscope. There are only eleven distinct leaves in the branch, on the left side of the stamp, and there seem to be about nine buttons outside it. On the right side of the stamp, the buttons appear to be normal. Across the chest, there are twenty-two lines. Both arms are well away from the sides of the stamp. The right-hand end of the moustache (left side of the stamp) points obliquely downwards, in a perfectly straight line, instead of curling upwards. There are no vertical lines across the upper lip. The T of POSTAGE is upright, and the left cross-bar is a shade longer than the other. In the corner-ornament, above the P, both inner and outer semicircles join both the top and side-frames, and three of the rays join the outline over the P. In the ornament above the E, the inner semicircle has been drawn as a complete ring ; this is easily seen. There is no dot in the value-square, in the right top corner. The inscription FIVE C$^{\text{TS}}$ is 12$\frac{1}{3}$ mm. long, and the centres of the two dots are 1$\frac{1}{4}$ mm. apart. The ink of the inscription does not stand out at all from the paper.

Seventh Forgery.

Lithographed, on thick, very pale blue wove, and on thick, white, and yellowish-white laid paper. There are no dots on the line above FIVE C$^{\text{TS}}$, which line, by the way, is slightly ragged. The easiest test for this forgery is, that there are two parallel, horizontal lines drawn across the frame, from side to side, through the beginning and middle of the N of HONOLULU. The white spots in the background do not show as vertical rows. There are forty horizontal lines, counting from the top, to the epaulette, on the left side of the stamp, and the king's hair touches the seventh of these lines ; while the place where the hair begins, over the ear, is level with the twenty-third line from the top. The eyes show no white spots. The epauletes are very fair imitations of the genuine. The collar, on the left side of the stamp, shows six dark lines, including the seam, and the other side of the collar shows five. The white V is divided at the point, like the genuine, and the seam down the coat is double, but the lines are a good deal too far apart. There are only nine distinct white leaves in the branch, on the left side of the stamp, the three top ones being almost invisible. There seem to be eight buttons on this same side, and the second one from the bottom is double. On the right side of the stamp, there are seven buttons. The chest shows twenty horizontal lines across it. Both arms are at a good distance from the sides of the stamp. The moustache is thick at the ends, and points downwards, instead of upwards. There is an oblique line across the upper lip. The T of POSTAGE is upright. In the ornament above the P, both ends of both semicircles touch the frames, and three of the radiating lines touch the outline over the P. In the ornament above the E, the inner semicircle has been drawn as a complete circle, the same as in the sixth forgery, and the outer semicircle joins both frames. There is no dot in the left side of the value-label in the right top corner, but many specimens show an extremely tiny dot, near the left-hand edge of the head of the 5. The bottom inscription, measured as before, is less than 12½ mm. The ink of the impression does not stand out from the paper.

Eighth (Government) Forgery.

I have not seen this, but gather my information from Bacon's *Reprints*. It was made in New York, in 1889, for the Hawaiian post office, and was at first sold without any surcharge, but since 1892, has been surcharged REPRINT, in black. The stamp, I conclude, is of course engraved in *taille-douce*, and the only details given are. that there is no blue dot in the value-square in the right upper corner, that the two dots of CTS are larger, and the hair, etc., entirely different from the original.

POSTMARKS.

Genuine.—I have no cancelled copy.

First Forgery.—10; 98; also blotches.

Second Forgery.—62; 101.

Third Forgery.—Uncancelled.

Fourth Forgery.—101; also uncancelled.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—Uncancelled.

Seventh Forgery.—A pen-stroke, also some large black blotches.

Eighth Forgery.—Uncancelled, or with the word REPRINT, surcharged in black.

Same Issue. 13 Cents, red.

Genuine.

Engraved in *taille-douce*, on very thick, yellowish-white wove paper, brownish gum. The tests are exactly the same as in the genuine 5 cents., except those here given. There is a double line down the right-hand side of the frame, and a double line, closer together, below the 13, in each of the upper corners. The 3 of 13, in the left lower corner, has a curious crooked line, sticking out at the back of its neck. The T of CTS., in the right lower corner, is not much more than half the height of the C, and there is a microscopic stop after the S, touching the border-line. The hyphen after HAWAIIAN, in the label down the left side, is more than ¾ mm. long, and there is a distinct stop after the S of CTS. in this label, which touches the outline under the 13, in the left top corner. The cross-stroke to the T of CTS. is distinct, and goes right through the letter. The lower half of the 8, in the right-hand label, is very little larger than the upper half, and this numeral is just a shade higher than the final S of STATES. There is no stop after the CTS, in this label, and the stop after STATES is a transverse oblong, like a tiny hyphen.

First Forgery.

Lithographed, on medium, yellowish-white wove paper. The outline down the right side of the central picture is a little ragged. The white spots of the background do not form vertical rows, and the coloured, diagonal lines are drawn down from left to right, as well as from right to left. The highest point of the hair touches the seventh horizontal line from the top, and the hair, just where it begins over the ear, seems to be level with the twentieth line from the top. The left eye has a pupil only a little larger than the genuine; but the pupil of the right eye is *very* large, the iris being merely a coloured ring. The shading on the face is very badly done, especially on the left side of it, and most of the dots have run into continuous lines. The top of the epaulette, on the left side of the stamp, contains one long, unbroken line of shading, thickened in the centre. The line separating the outermost cord of the fringe of this epaulette from its neighbour is double, instead of single. There are four coloured lines on the right side of the collar (left side of the stamp), including the seam; and the second from the top is a continuation of the line down the centre of the breast, which is single, instead of double. There seem to be three lines of shading on the other side of the collar, but they are blotched. The white V of the front of the collar is joined at the point. There are only five buttons on the right breast (left side of the stamp), and each of them is outlined all round. There are only sixteen horizontal lines across the chest. The stump of the left arm is badly drawn, and all muddled up; looking as though it had been amputated with a garden-rake, or some similar implement. The moustache is hardly noticeable, and there are no lines across the upper lip. The right nostril is more developed than the other, and the front of the nose is too white. The T of POSTAGE is upright. Both semicircles of the ornaments over the P touch both top and side-frame; there are only four lines, instead of five, radiating from them; and all four lines are firmly joined to the line above the P. The outer semicircle, in the ornament above the E. is joined to both top and side-frame, and all the radiating lines are joined to this semicircle, though they do not touch it in the genuine. There is only a single, thin line down the right side of the frame of the stamp, and the line below the 13, in each of the upper corners, is also single. There is no line sticking out from the 3, in the left lower corner. The T of CTS, in the right lower corner, is quite as tall as the C, and there is no stop after this word. The hyphen after HAWAIIAN, in the left side-label, is barely ½ mm. long; there is no stop after CTS, in this label, and the cross-stroke to the T of this word does not go across the letter. In the right side-label, the lower half of the 8 is absurdly larger than the upper half, and it is decidedly taller than the S of STATES. The stop after STATES is square, and there is no stop after CTS.

Second Forgery.

Lithographed, on thick, hard, yellowish-white wove paper. The colour has more carmine in it than the genuine, and an elaborate description of the central picture is not necessary in this counterfeit, as there are quite enough tests in the frames. In the left-hand frame, the name is spelt HAWANIIAN, there is no hyphen after the word, and there is a distinct colon (:), instead of a full-stop, after CTS. In the right-hand frame, there is no stop after STATES, the 8 is decidedly taller than the preceding S, and there is a stop after CTS. The outline of this right-hand frame is single. There is no line projecting from the back of the 3 of 13, in the left lower corner.

Third Forgery.

Lithographed, on thick, rather hard, very yellowish-white wove paper. The white spots of the background cannot be resolved into vertical rows. There are forty-one horizontal lines, from the top of the said background, under STA of POSTAGE, to the top of the epaulette, down the left side of the stamp. The pupil of the left eye shows a white spot, but the other eye is solid. The shading on the face is very light, there being hardly any on the right cheek, which is covered with dotted lines in the genuine. The front of the nose is entirely unshaded, from between the eyebrows. In some specimens, the shading on the oval top of the epaulette, on the left side of the stamp, is a long, irregular line; but others show the line broken in two. The top of the other epaulette looks like a white bun, and has only one indistinct, short line of shading. The fringe of this epaulette is very indistinct, so that the separate cords are hardly discernible. The edge of the collar on the left side of the stamp is a thick, *dark* line, instead of a white one, and, below this, there are four other dark lines, besides the seam. The V of the front of the collar is open, and the line down the centre of the coat is double, as in the genuine. There are indications of a thirteenth leaf at the top of the branch, on the left side of the stamp, and the other branch has twelve leaves, instead of ten, and they are very indistinct. The buttons are outlined. There are twenty-three horizontal lines across the chest. The moustache is abnormally short, and there are no lines across the lip. The inner semicircle, in the ornament above the P, is made into a complete ring, and the outer semicircle joins the top frame, but not the side-frame. Four of the radiating lines join the outline, above the P. In the ornament above the E, the inner semicircle joins the side-frame, but not the top frame, the outer semicircle also joins the side-frame, but not the top frame, and the radiating lines join the outer semicircle. The line down the right side of the frame is single, and the lines under the figures 13, in the top corners of the stamp, are single, in each case. There is no line projecting from the back of the 3, in the left lower corner. The hyphen after HAWAIIAN, in the left-hand label, is a shade over 1 mm. in length. In the right-hand label, there is no stop after STATES; the 8 is a good deal taller than the S, and there is no cross-bar to the T of CTS, and no stop after this word.

Fourth Forgery.

Lithographed, on thinnish, rather soft, yellowish-white wove paper. The white spots of the background cannot be resolved into vertical lines. There are thirty-eight dark, horizontal lines of shading, from the curved outline under the T of POSTAGE, to the top of the right epaulette, on the left side of the stamp; the top of the king's hair comes between the seventh and eighth lines, and there are twenty-one lines from the top to where his hair begins, over the ear, which is very indistinct in this forgery. There is no white pupil in either eye. The dotted lines of shading on the forehead are very nearly straight, instead of being strongly curved, and the dots are very faint round the nose and mouth. The shading on the oval top of the right epaulette (left side of the stamp) looks like a long, dark oval, with a white centre; the lines dividing the cords of the fringe to this epaulette are all single, but thick and very ragged. The bun-shaped top of the left epaulette shows a short, almost horizontal line near its upper edge, and a long, curved line near its front edge, with three dots on it. The division-lines of the fringe to this epaulette are broken and blotchy, so that it is difficult to see how many cords there are in it. The right side of the collar (left side of the stamp) shows five lines of shading, including the seam, and the other side of the collar has six lines. The line down the front of the coat is double, as in the genuine, but the two lines are much too far apart. The branch on the right breast has twelve leaves, as in the genuine, but the other branch has eleven, instead of ten. There are seven buttons each side—all outlined, and small. The breast shows twenty-four horizontal lines, some of the upper ones being not quite parallel with the rest. The moustache has a very fierce upward curl on the right side of the face, but the other tip is only very slightly curved. There are no lines across the lip. The front of the nose is quite white, from between the eyebrows. The T of POSTAGE is upright. In the ornament above the P, both semicircles usually touch both top and side-frames; there are only four rays, and they all touch both the outer semicircle, and the line above PO. In the ornament above the E, both semicircles also touch both top and side-frames, and four out of the five rays touch the outer semicircle. The outline down the right side of the stamp is single, and the lines under 13, in the two upper corners, are also single. There is no line projecting from the 3, in the left lower corner. The T of CTS., in the right lower corner, is *very* nearly as tall as the C; it has no cross-bar, and the stop after the word is too prominent, and barely touches the outer frame. In the left-hand frame, the hyphen after HAWAIIAN is almost exactly 1 mm. long, and the stop after the CTS. is not near the line under the 13, in the left top corner. In the right-hand label, the top of the T of UNITED is firmly joined to the following E; there is no stop after STATES, the 8 is higher than the preceding S, and there is a distinct stop after CTS.

NOTE.—All the forgeries hitherto described have been *lithographs*, which fact alone would cause their instant rejection by those who make a study of the various modes of printing. The rest of the counterfeits belong to a different class, and are well engraved in *taille-douce*, so that a more careful examination will be found necessary.

Fifth Forgery.

Nicely engraved, in *taille-douce*, on thick, hard, yellowish-white wove paper, white or yellowish gum. The colour is a deep, brilliant vermilion, or sometimes a sort of brown-red. The background of the central picture is very like the genuine. The oval, white top of the right epaulette (left side of the stamp), is shaded by a long, dark oval, with a thin, white centre. The pair of lines, separating the innermost cord of the fringe of this epaulette from its neighbour, are very slightly curved to the left in the genuine, but in this forgery, the curve towards the bottom is very noticeable. The left side of the collar (right side of the stamp) shows six lines of shading, instead of five, including the seam. The white V of the front of the collar is joined at the bottom. Of the six buttons on the right breast, the lower four are outlined, and the top one is very indistinct. The buttons on the other side, so far as they can be seen, are round, and mostly outlined, instead of shapeless. The end of the moustache, on the right side of the face, does not curl up, but appears to be an exact continuation of one of the dotted lines on the cheek. There are some dots on the upper lip, in place of the two little lines. The nostrils are not so well defined as in the genuine. The T of POSTAGE leans only very slightly over to the right. In the ornament above the P of POSTAGE, the inner semicircle very nearly joins both top and side-frames, and only one of the radiating lines touches the semicircle, though, in the genuine, three of the radiating lines touch the semicircle. In the ornament above the E, the outer semicircle touches the side-frame, and two of the rays are joined to it, though none of the rays touch the semicircle in the genuine. The outer line, down the right side of the stamp, is single, instead of double, and it requires a fairly strong microscope to see that the lines under the figures 13, in the top corners of the stamp, are also double, for they are closer together than the genuine. There is no line projecting from the back of the 3, in the left lower corner. There is no stop after CTS, in the right lower corner. The stop after CTS. in the left side-label, does not anything like touch the double line under the

13, and it is placed very slightly lower than the level of the bottom of the S, instead of slightly above that level.

From the above description, it will be seen that the chief test for this excellent forgery is the single line down the right side of the stamp. For some reason or other, the solid background of the POSTAGE label is, in most of my specimens, decidedly lighter in colour than the lined background of the central picture. The ink stands well out from the surface of the paper, as in the genuine.

Sixth (Government) Forgery.

This, like the Government forgery of the 5 cents, already described, was made in New York, for the Hawaiian post office, in 1889. It was at first sold without surcharge (my specimens have no surcharge), but, since August, 1892, it has been surcharged REPRINT, in black. The outline down the right-hand edge of the central picture is double, from about the U of UNITED to the first S of STATES, and lower down, also, parts of it show double. The white spot in the pupil of the left eye is an oblique oval, instead of being circular. Instead of the two little vertical lines down the lip, there is a mark like an inverted V, with the legs widely separated. The line down the right-hand side of the stamp is double, like the genuine, and the lines under the 13, in the two top corners, are also double. Fortunately for amateurs, there is no line projecting from the back of the 3, in the left lower corner. The hyphen after HAWAIIAN, in the left-hand label, is fully 1 mm. long, and the stop after the S of CTS., in this label, does not touch the double line near it, and is very slightly lower, instead of higher, than the level of the bottom of the S. The colour of the stamp is rather a pale vermilion, a washed-out tint, with no trace of carmine in it.

This is a very dangerous forgery, and, as will be seen, except for its colour, is almost a facsimile of the genuine.

POSTMARKS.

Genuine.—I have no cancelled specimen.

First Forgery.—10.

Second Forgery.—Uncancelled.

Third Forgery.—Part of a *very* large oval, like 86, struck in blue. My specimens only show parts of the word HAWAIIAN, and I do not know what the whole inscription is.

Fourth Forgery.—Uncancelled. Also 98.

Fifth Forgery.—Uncancelled.

Sixth (Government) Forgery.—Uncancelled, or with the surcharge, REPRINT.

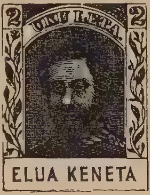
BOGUS STAMPS.

5 c., red; 13 c., blue.

Lithographed, on thick, pale blue wove paper. This red 5 c., appears to be the same as the sixth forgery of the 5 c., already described. The 13 c. is apparently the same as the third forgery of that value. Bearing in mind that the colours are bogus, I think I need say no more concerning them. The bogus 5 c., was fully described as the fourth forgery of my second edition. Both these bogus stamps are uncancelled.

Issue of 1862. 2 Cents, red.

Genuine.



Lithographed, on rather thin, bluish-white or white, horizontally-laid, or on thicker white, vertically-laid paper. The 2 in the right top corner is in the centre of its containing-square, and the 2 in the left upper corner is *very* nearly centrally placed. The diamond-shaped leaves in the triangular spaces, above UKU and LETA, have very lightly-shaded backgrounds, so that, in many specimens, the fine, horizontal lines of these backgrounds have almost disappeared. The serif to the head of the K of UKU is not abnormally long, and does not touch the first U. The bottom inscription is 16 mm. long, from the beginning of the E of ELUA, to the end of the right foot of the A of KENETA; KENETA is 8½ mm. long, and there is a distinct stop after the latter word, which is ¾ mm. distant from the foot of the A, and 1 mm. from the outline of the frame. The tip of the large, pointed leaf about the centre of the branch, in the left-hand frame, level with the forehead, *very* nearly touches the left outline of the frame. The larger leaf, lower down in this frame, level with the king's mouth, does not touch the right outline of the frame. The little top leaf of the branch, in the right-hand frame, does not touch the line below the 2 in the right top corner. The white space down the right side of the stamp, between the central picture and the side-frame, is a good deal wider than the corresponding white space down the left side of the stamp. The left shoulder trespasses across this space, and obliterates it, above the space between the letters TA of KENETA; but, on the left side of the stamp, the shoulder does not trespass across the white line, except a mere dot, over the L of ELUA. The right shoulder, above ELUA, shows an epaulette, of five scales. Each of the lowest four scales shows a blotch of shading in its centre, but the top scale, the one nearest the beard, has a semicircular line in it, with a white centre, instead of a solid blotch. The face is shaded all over, the dotted lines of shading on the forehead going across, from one side to the other. This is for normal specimens, as I have some copies, in which the shading on part of the forehead is very light indeed. The dotted lines from the cheeks are continued right across the nose, which does not show any unshaded places. The point of the beard is very difficult to see, but it appears to end 1 mm. from the bottom outline of the central picture. Each of the two white leaves in the upper row, on the left side of the collar, above the N of KENETA, appears to be set round with a row of white pearls, like an old-fashioned brooch.

First Forgery.

Lithographed, in bright, carmine-vermilion, instead of a sort of salmon-red, on thick, hard, very white wove paper, ungummed. The 2 in the right top corner is set too low, and far too much to the right; the 2 in the left top corner is even worse, for its tail actually touches the right-hand outline of the containing-square. There are strong, horizontal lines of shading, behind the white leaves, in the triangles above UKU and LETA, and the little white leaves themselves are pointed ovals, instead of diamonds. The serif at the top of the K of UKU is quite twice as long as the one at the foot of the K, and it touches the shadow of the head of the U. The word KENETA is 9 mm. long, and there is no stop after it. The tip of the large leaf, level with the forehead, in the left-hand branch, does not go anywhere near the outside edge of the frame, but the large leaf lower down, level with the mouth, is firmly joined to the inner edge of the frame. The little top leaf of the branch, in the right-hand frame, touches the line under the 2 in the right top corner. The white spaces, down the sides of the stamp, between the central picture and the side-frames, are both of equal width. The place where the right shoulder trespasses across this white space, above the L of ELUA, is too large, being $\frac{1}{2}$ mm. high, instead of a mere dot. The uppermost scale of the epaulette, above the A of ELUA, has a solid blotch in its centre like the others. The left side of the forehead is quite devoid of shading, and the whole of the nose is perfectly white, with the exception of about eight little dots on the nostril. The beard is much more distinct than the genuine, so that the whole of it is plainly visible, and the point comes down to within $\frac{1}{2}$ mm. of the bottom of the central picture. There is very little sign of any pearls, surrounding the upper leaves in the collar. The stop after LETA is almost as near to the side of the frame, as it is to the A; in the genuine it is very much nearer to the A than to the frame.

Second Forgery.

Lithographed, on yellowish-white wove paper, about the same substance as the genuine, and exactly the same colour as the paler specimens of the genuine. This is a very much better counterfeit than the first forgery, and is decidedly dangerous, except for the wove paper. The head of the 2, in the right top corner, curls down so much, that the little shading-line round it, touches the body of the numeral, instead of being far away from it; the same is the case with the 2 in the left top corner, and this latter numeral is set so much to the right, that the shading-line round its tail, touches the right-hand outline of its containing-square. The two triangular spaces, above UKU and LETA, are darkly shaded with horizontal lines. The bottom inscription is a little over 16 mm. long, and there is no stop after the final A. The large leaf, in the left-hand branch, level with the forehead, does not go near the outside frame. The white spaces down the sides of the stamp, between the central picture and the frame, are of equal width, and more than $\frac{1}{3}$ mm. broad. In the genuine, the space down the right side is about $\frac{1}{4}$ mm. broad, and the space down the left side, in its narrowest part, is barely $\frac{1}{5}$ mm. broad. The right shoulder does not trespass across this space at all, above the L of ELUA. The uppermost scale of the epaulette on this shoulder has a dark, oval blotch in its centre, instead of a white semicircle. The beard is too light and prominent, the point is rather square, showing a horizontal row of three light dots; it ends about $\frac{3}{4}$ mm. above the bottom outline of the picture. I cannot make out any pearls round the two upper leaves in the collar. The centre of the stop after LETA is a shade over $\frac{1}{2}$ mm. from the vertical line at the end of the label; in the genuine, the centre of this stop is almost exactly 1 mm. from the said line.

Third Forgery.

I think this is decidedly the best of the three. Lithographed, in a tint *very* slightly browner than dark specimens of the genuine, on hard, yellowish-white, horizontally-laid paper. A careless collector would probably pass this as genuine, without a second thought. The white leaves in the triangle above UKU are nearly oval, instead of diamond-shaped, and the little upright one, on the left side of the triangle, looks like a split bud, instead of a diamond, and is at a fair distance from the top outline. In the genuine, the diamond very nearly touches the top outline, and has no stem to it. The serif to the head of the K of UKU is a downward hook, and that at the foot of the K is an upward hook;

they are both straight in the genuine. The bottom inscription is 16½ mm. long, KENETA is 9 mm. long, and there is no stop after this word. The large leaf on the left-hand branch, level with the forehead, does not touch the outer frame. The white spaces, down the edges of the picture, are both of equal breadth, and much narrower than in the second forgery. A good test for this counterfeit is that the left shoulder does not trespass into this white space, above the TA of KENETA, but stops short with the edge of the dark background. The right shoulder, also, does not trespass across the left-hand space, above the L of ELUA. The right epaulette is unfortunately hidden by the postmark in my specimen, so that I cannot give any test for it. The two upper white leaves on the collar are not set round with pearls. The centre of the stop after LETA is only ¾ mm. from the vertical line to the right of it.

POSTMARKS.

Genuine.—34, in black or red, but smaller. Also the same, with thicker lines, wider apart, struck in blue; also a pen-stroke. I have an envelope, postmarked with 34 in red, and the envelope also bears two date-stamps like 1, but very much larger, measuring 36 mm. across, one in blue and the other in red, and I fancy I remember having seen specimens obliterated with this date-stamp.

First Forgery.—10, also 101, with four circles.

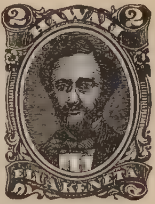
Second Forgery.—What appears to be part of a very large, single-lined oval, with part of the word HONOLULU.

Third Forgery.—A cancellation that I have never seen before. It is like 77, that is to say, an oval containing a lattice-work of lines, but without the stars at the intersections of the lines. It is struck in blue.

Issue of 1864. 2 Cents, vermilion.

Genuine.

Engraved in *taille-douce*, on thick, very yellowish-white, or tinted wove paper, backed with brownish gum, and perforated 12, very clearly. The figures of value in the top corners of the stamp are on a ground of very fine, crossed lines, placed very close together. The front of the foot of each 2 ends in a large white ball. The white parts of the feet of the H of HAWAII do not touch each other, and the A hardly touches the H; the last A and the I do not touch each other either. (It is true that the shadows or outlines of the letters seem to touch, but the white parts do not.) The long stem of the floral ornament, which forms the middle part of the frame of the left side of the stamp, is crossed by twenty-five short, parallel, horizontal lines, up to the one which touches the leaf, each line being double; and the similar ornament in the middle of the frame, on the right side of the stamp, bears twenty-five of these pairs of lines, up to the leaf. The shoulder, on the right side of the stamp, is shaded by eleven *very* thick, dark lines, counting where the shoulder is widest; and the other shoulder bears twelve lines in its widest part. The outer corner of the necktie, above the UA of ELUA, projects into the background, outside the outline of the shoulder. The little roses, or whatever flowers they are, below each end of the HAWAII label, have a tiny dot in their centres, from which radiate a few very fine lines.



Forged.

Lithographed, on poor, thin, very white wove paper, with white gum, when there is any ; perforated very badly, some uncountable number. The figures of value in the top corners are on solid backgrounds. The front of the foot of each 2 ends in a very tiny ball, more like a rounded hook than a ball. The feet of the H of HAWAII are joined by a distinct, white line or bar, which is continued into the first foot of the following A ; the second A and the I are joined together by a white line. The long stem of the ornament, forming the middle of the left-hand side of the frame of the stamp, is crossed by fourteen pairs of short, horizontal lines, as far as the leaf ; most of them showing very plainly that they are double, but some of the top ones are blotched together. There are sixteen similar pairs of lines in the corresponding ornament, on the right side of the stamp. The shoulder, on the right side of the stamp, is shaded by seven thick, dark lines, and the other shoulder is shaded by ten lines. The outer corner of the necktie, above the UA of ELUA, does not project beyond the outline of the coat, into the background. There is a large dark dot in the centre of the flower, below the left-hand end of the HAWAII label, and the flower at the other end of the label contains a great dark blotch. This forgery is very common, but I do not think it is likely to be dangerous.

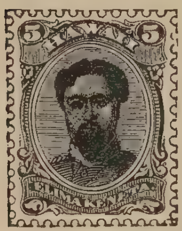
POSTMARKS.

Genuine.—Something like 101, but a good deal larger, the circles of thicker lines, and wider apart, and a dot in the centre. Also one that looks something like 66, but without the central circle and letter, also 34.

Forged.—6, without numerals ; 10, 98.

Issue of 1866. 5 Cents, blue.

Genuine.



Engraved in *taille-douce*, on stout, white, or bluish-white wove paper, generally more or less smeared on the front with a blue tint, and clearly perforated 12. The numerals in the upper corners are on a ground of very fine, crossed lines ; and the bottom of each 5 ends in a *very* large, white ball, *very* nearly 1 mm. in diameter, which well-nigh fills up the inside hollow of the numeral. The vertical white neck of each 5, if prolonged downwards, would not cut through the centre of the ball of the tail, but would pass decidedly to the left of the centre. In the word HAWAII, the vertical strokes of the H touch each other, both at the top and at the bottom ; and at the right-hand edge of the A, and also of the W, there will be seen an extra, coloured line, to the right of the dark shading of the side of the letter. The vertical lines of shading in the HAWAII label are very fine ; there are twenty of them, from the first long one, at the right-hand end of the label, to the one which touches the right top corner of the last I. In the lower inscription, the lettters MA of ELIMA touch at the bottom, and the letters KE and TA of KENETA also touch at the bottom, while the letters NE touch at the top. The vertical lines on which the ELIMA KENETA label is placed are not single, but, with a strong microscope, it can be seen that each dark vertical line is composed of four very fine lines, set extremely close together. There are seventy-nine of these sets of vertical lines, including the short one at each end of the label ; and the ELIMA KENETA label touches the fourth set from the right-hand end, and goes across the fourth from the left-hand end. The bottom of the white stop after KENETA is almost level with the bottom of the A. In the central oval, the king's hair touches the ninth horizontal line of the background, not counting the curved line on the top of the oval. The central parting of the hair, from front to back, is crossed by short, horizontal lines. The curl of hair on the forehead, above the right eye, turns back into the rest of the hair. The button on the breast of the coat is not conspicuous, and it is shaded by four oblique lines, the lowest but one being three times as thick as the rest.

Forged.

Poorly lithographed, in a blue much more like the ultramarine of the 1883–5 reissue of this stamp, than the original dark, Prussian blue. The paper is a stout, yellowish-white or greenish wove; perforated 12½. The numerals are both on a solid background. The ball of each 5 is of a moderate size, about ¾ mm. across, and does not anything like fill up the hollow of the numeral. If the vertical, white neck of each numeral were prolonged downwards, it would pass almost through the centre of the ball. The tops of the vertical strokes of the H of HAWAII do not touch each other. There is no extra line to the right of the shading, on the right sides of the A and W of this word. The vertical lines of shading in this upper label are poorly done, and not all of the same thickness; there are only twelve of them from the first long one, clear of the right-hand outline of the label, to the one touching the top corner of the last I. In the lower inscription, the letters IM of ELIMA and the letters TA of KENETA touch at the bottom; none of the others touch anywhere. The vertical lines of shading on which this bottom label is placed are thick, single lines, instead of sets of four thin ones. There are about seventy-three of them, instead of seventy-nine, but all my specimens are postmarked in this part, so I am not quite sure of the exact number. The ELIMA KENETA label touches the fourth line from the right, as in the genuine, and the second from the left. The bottom of the white stop after KENETA is decidedly higher than the level of the bottom of the A. The king's hair touches the seventh horizontal line from the top of the oval. The central parting of the hair does not show any regular set of horizontal lines across it. The curl of hair on the forehead, above the right eye, curls forward, towards the centre of the forehead. The button on the breast of the coat is too white and prominent, and it is shaded with three oblique lines.

POSTMARKS.

Genuine.—48. Also a large, thick-lined copy of 101, with a dot in the centre. Also pen-stroked.

Forged.—10, 54.

Issue of 1869. 2 Cents, red, engraved.

This is a reissue of the 1862 type, but engraved instead of lithographed. I do not know the reason for the reversion to the old type, but it seems to have been, practically, a still-born issue. My publishers' Catalogue remarks that the status of this stamp is doubtful, and that some good authorities consider it a reprint. I must say, I fail to see how a *taille-douce* engraving can possibly be a "reprint" of a lithograph.

Genuine.

Engraved in *taille-douce*, on rather thin, very yellowish-white wove paper, yellow gum. The tests for the lithographed issue will serve for these stamps, except that part of the front of the nose can be seen to be unshaded. On the left side of the stamp, one line of the shading of the right shoulder trespasses across the white line, down the left-hand edge of the picture, in the bottom corner, above the L of ELUA; and the thin, coloured line, outside this white line, does not touch the horizontal line above the L. The top of the king's hair is level with the fourteenth horizontal line from the top of the background, not counting the top outline. The centre of the cross-bar of the A of ELUA is exactly 1 mm. from the top of the letter, and the lower oblique stroke of the K of KENETA is also 1 mm. long, to where it joins the upper oblique stroke. The white upper edge of the collar, on the right side of the stamp, shows about six short dashes along it.

Government Forgery.

In 1885, the Hawaiian Government caused facsimiles to be made in New York. The plate contained fifty stamps, in five rows of ten. Some of them are surcharged with SPECIMEN, in black or blue. Engraved in *taille-douce*, on stout, very yellowish wove paper, yellow-brown gum. The colour is a sort of carmine-vermilion, instead of carmine. The bottom inscription is nearly 16½ mm. long; KENETA is 9 mm. long, and the stop is equidistant from the foot of the A and the outline of the stamp, being ½ mm. from each. The top of the large leaf in the left-hand frame, level with the forehead, does not go near the outer line of the stamp. The little top leaf of the branch in the right-hand frame just touches the horizontal line under the 2, in the right top corner. Two lines of the shading of the right shoulder trespass across the vertical white line that runs down the left side of the picture, and the coloured vertical line, outside this white line, joins the horizontal line above the L of ELUA. In the epaulette on the right shoulder, the shading on the uppermost scale is open, like the genuine, except that it forms almost a complete ring, instead of a semicircle; but the lowest of the five scales is shaded by an oval ring, with a white centre, instead of a dark blotch. The lower half of the outer white leaf, in the upper part of the collar, is not nearly so well defined as in the genuine. The top of the king's hair comes between the twelfth and thirteenth horizontal lines of the background. The centre of the cross-bar to the A of ELUA is 1½ mm. from the top of the letter, and is thus set much too low. The lower, oblique stroke of the K of KENETA is 1½ mm. long, to where it joins the upper oblique line. The white top edge of the collar has only three short dashes along it.

POSTMARKS.

Genuine.—I have no postmarked specimens, and Bacon says in his *Reprints* that no satisfactory postmarked specimen is known. A surcharge of CANCELLED, in black, is often found.

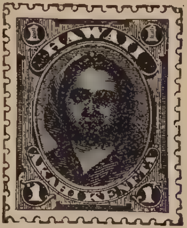
Forged.—Uncancelled, or with the word SPECIMEN in blue or black.

REPRINT.

According to Bacon's *Reprints*, the original die was found in the Honolulu Post Office, in 1887, and sent to New York, with an order for a further supply of stamps. The condition of the die was too bad to permit of its use, so it was retouched, and a plate of fifteen stamps made from it. The stamps were in carmine, on thick, yellowish wove paper; the first supply arriving in September, 1889, and a second in September, 1890. Some of the 1890 ones were surcharged SPECIMEN; and those not so surcharged, still on hand in August, 1892, were surcharged REPRINT. The leaf-ornaments in the side-labels, and above UKU LETA, are evidently much retouched.

Issue of 1871. 1 Cent, mauve, violet.

Genuine.



Engraved in *taille-doucc*, on creamy-white wove paper; perforated 12. The stamp is backed with brown gum. The white line, round the central oval, is complete, and closed. The numerals in the four corners are on solid backgrounds. The compartment containing the left bottom 1 is of a circular shape, just like that in the right bottom corner. The white base of each of these lower numerals comes within ½ mm. of the bottom of the shading on which it stands. In the word HAWAII, the upright strokes of the H touch each other; the HA and the AI touch at the bottom. In the lower label, the letters AKA of AKAHI touch at the bottom, and the KE and TA of KENETA also touch at the bottom. There is a light in the pupil of each eye. The darkest part of the mouth is 2½ mm. wide. The front opening of the parting of the hair is not abnormally wide, and does not suggest baldness.

Forged.

Coarsely lithographed, on very white, and also on very yellowish-white wove paper, ungummed, perforated 13. The white line round the central oval is not closed, but the ends overlap under HAWAII, the left-hand end going to the right, and forming the bottom of the HAWAII label; the other end goes under this to the left, and finishes below the H. The background to each of the four corner-numerals is not solid, but formed by horizontal lines, and the compartment containing the 1 in the left bottom corner is an upright oval, instead of circular. The white base of each of these lower numerals is fully ¾ mm. from the bottom of the shading on which it stands, as these numerals are set too high up. None of the white parts of any of the letters really touch each other, in either of the labels. There is no white light in either eye. The darkest part of the mouth is 3½ mm. wide. The front opening of the parting of the hair looks as if the Princess would soon be bald.

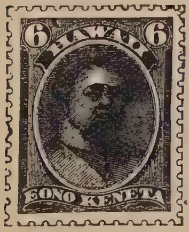
POSTMARKS.

Genuine.—101, much larger, with three dots in the centre. Also 101, just like the illustration. Also one something like 34, but with thicker lines. Also 50.

Forged.—10. Also 6, without numerals.

Same Issue. 6 Cents, green.

Genuine.



Engraved in *taille-douce*, on yellowish-white wove paper; perforated 12; brownish gum. All the lettering is very clear and distinct. The two circles in the upper corners are mathematically true, and the head of each 6 is a large round ball, fully 1 mm. across. In the upper label, the two halves of the H of HAWAII touch each other at the top and bottom, and the sides of each of these halves are extremely concave. The H and A, and usually the second A and the I, touch at the bottom. In the lower label, the K and E and the T and A of KENETA touch at the bottom. The left eye is very nearly shut, and seems to be squinting rather inwards. The bottom outline of the hair, this same side, comes down far below the level of the eye, to about the level of the centre of the length of the nose. The top button on the coat is shaded by four straight, oblique lines, and a blotch; the second button by two curved lines and two short straight ones; and the bottom button by four lines, of graduated lengths. The direction of all these lines is obliquely downwards, from right to left.

Forged.

Coarsely lithographed, on stout, spongy-looking, very yellowish-white wove paper, no gum; badly perforated 13. The lettering is very ragged. The two value-circles in the upper corners are badly drawn, and look oval rather than circular; the thin, dark outline of the left-hand circle is broken and overlapping, near the first stroke of H of HAWAII. The head of each 6 can hardly be called a ball, and each head is only about ¾ mm. across. The K and E of KENETA, in the lower label, touch at the bottom; but, with this exception, none of the white parts of the letter touch each other. The outside edges of the H of HAWAII are almost straight, instead of deeply concave, or hollowed. Both eyes are equally open, and the left eye is not squinting at all. The hair on the left side of the face (right side of the stamp) only reaches down as far as exactly level with the centre of the left eye. The top button of the coat is shaded by a crescent, with a dot inside; the middle button also shows a crescent, with a dot higher up; the lowest button seems to bear an indistinct blotch, but all my specimens are postmarked just there. The moustache pretty well hides both corners of the mouth in the genuine, but in this forgery, the left corner can be seen, and the right corner is altogether uncovered. In the genuine, the ear is shaded by eight oblique lines, and shows no patch of white. In the forgery, there seem to be only four lines, and the bottom of the ear is unshaded. The green colour of the genuine is very like that of the United States 3 c., of 1870. This forgery is printed in an ugly yellow-green.

POSTMARKS.

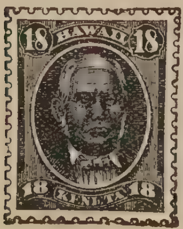
Genuine.—1; 29, larger, in violet; also one something like 33; also 101, larger and thicker; also 101 with three dots in the centre.

Forged.—62; 98, 101 (larger).

Same Issue. 18 Cents, red.

Genuine.

Engraved in *taille-douce*, on yellowish-white wove paper; perforated 12. brownish gum. The eyes are pretty well open, and the pupils visible, There are three strongly-marked "crow's-feet" wrinkles in the corner of the right eye. The two strong wrinkles on each side of the nose are exactly opposite to each other. The coat and waistcoat are very distinct, so that there is no difficulty in seeing which is which. The figure 1 is the same in both the bottom corners. All the labels stand out distinctly from the background. All the lines of shading throughout are extremely fine, except the lines on the coat, which are a very great deal thicker than the rest. There are two little triangles coming down from the top, over the H and last I of HAWAII; half of the one over the H is very darkly shaded, and the one over the I is hardly shaded at all. The bow of the necktie is very distinct. The K of KENETA, in the lower label, is nicely shaped, and its tail touches the bottom of the E. The letters TA, in this label, do not touch each other.



Forged.

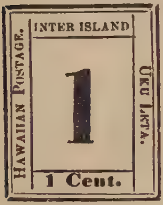
Lithographed, on very yellowish paper; perforated 13; no gum. The eyes are almost shut, and the pupils are not visible. There are no wrinkles to be seen in the corner of the right eye. The wrinkles each side of the nose are not opposite to each other, the one on the right cheek being considerably higher than the one on the left. It is impossible to say which is coat and which is waistcoat, as they are indistinctly drawn. The figures in the bottom corners are not both alike, the left-hand 1 being larger than the other. The labels do not stand out well from the background, and the lines of shading throughout are rather coarse, those on the coat being no thicker than the rest. The two little triangles over the H and the last I of HAWAII are both very darkly shaded, and form part of an arch over the name—the rest of the arch being supposed to be cut away by the top outline of the stamp—but this is much more evident in the forgery than in the genuine. The bow of the necktie is not well drawn, and the right-hand end is particularly indistinct. The tail of the K of KENETA is drawn ridiculously long, but it does not touch the bottom of the E. There is a projection from the foot of the A of this word, which touches the foot of the T.

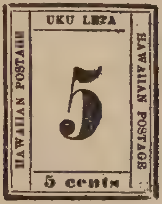
POSTMARKS.

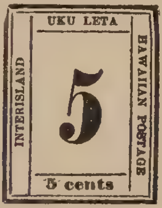
Genuine.—6, without numeral; 101, with three large dots in the centre; 50, 58, with circle in the centre.

Forged.—62; 101 (larger).

INTERINSULAR POSTAGE.


INTER ISLAND
HAWAIIAN POSTAGE.
UKU LETA.
1
1 Cent.





The following are the varieties, tabulated in order of impression, paper, and value.

BLACK IMPRESSION.

I.	Thin, bluish-grey wove paper	2 cents, 1859.
II.	Pale greyish-green wove	2 cents, 1860.
III.	Medium, bluish-grey wove	1 cent, 1863.
IV.	Very thin, white wove	2 cents, 1863.
V.	Pale azure wove	1 cent, April, 1864.
Va.	Ditto	2 cents, April, 1864.
VI.	White wove	1 cent, July, 1864.
VIa.	Ditto	2 cents, July, 1864.
VII.	White laid	1 cent, 1865.
VIIa.	Ditto	2 cents, 1865.

BLUE IMPRESSION.

VIII.	Thin, bluish-grey wove paper	1 cent, 1859.
IX.	Medium, bluish-grey wove	2 cents, 1863.
X.	Azure wove, HAWAIIAN POSTAGE to left	5 cents, 1865.
Xa.	Azure wove, INTERISLAND to left	5 cents, 1865.
XI.	White wove	1 cent, 1865.
XIa.	Ditto	2 cents, 1865.

These Roman numerals will be used hereafter to denote the above varieties.

I. 1859. 2 Cents, thin, bluish-grey wove.

I have no forgery of this.

II. 1860. 2 Cents, pale greyish-green wove.

I have no forgery of this.

Issue of 1863. 1 Cent, Var. III.

Genuine.

Type-set, ten types on the sheet, on medium, bluish-grey wove paper. In Types 3 and 7, the outer frames are apparently joined, in the left bottom corner; but, with these two exceptions, none of the lines, either of the inner or outer frames, in any of the ten types, touch each other at the corners, there being a gap, more or less wide, in all. There is a small stop after POSTAGE, another after LETA, and a large and conspicuous one after CENTS. The cross-bar to the H of HAWAIIAN is plain, except in type 10, where it is faint, but visible. The width of the large central numeral is 2 mm.

First Forgery of 1 Cent, Var. III.

Typographed; paper the same as the genuine. There is a very small gap in each of the upper corners, and a thin, white line, denoting a gap, in the left lower corner. The right bottom corner is joined, as the right-hand vertical lead is too long. All the thin, inner lines touch at both their ends, except the top end of the vertical line, to the right of the HAWAIIAN POSTAGE label, which does not join the thin, inner top line of the frame. The stop after CENT is small. The easiest test for this forgery is the name in the left-hand label, which is written HAWAHAN, the forgers having evidently taken the II for an H. The central numeral is barely 1½ mm. wide.

Second Forgery of 1 Cent, Var. III.

Typographed; paper the same as the genuine. My specimen has brownish-yellow gum. The right top corner is closed; all the others show a gap. The thin, inner top and side-lines join in the left top corner, the rest of the lines do not join anywhere. The stop after POSTAGE is *very* small and faint, and ¾ mm. from the E. The stop after CENT is too small. The central numeral is 1¾ mm. wide, and the flat piece at the top of it is not cut off square, like the genuine, but slopes down obliquely to the right.

Third Forgery of 1 Cent, Var. III.

Typographed; paper like the genuine. There is a gap at each corner of the stamp, the one at the right top corner being very wide. The top end of the outside vertical line of the frame is rounded, and the bottom end of it is bevelled. None of the thin, inner lines touch each other. The thin, vertical line, to right of UKU LETA, is much thinner than the rest of the thin lines. The central numeral is only 1¾ mm. wide. In my specimen, the bottom of the I of INTER is broken off. This is not at all a bad-looking forgery.

Fourth Forgery of 1 Cent, Var. III.

Typographed; paper like the genuine, but rather rougher on the surface. There is a gap at each corner, but the one in the right lower corner is *almost* closed, and the gap in the left lower corner is partly filled up by a large, square black dot. The thin lines are not joined anywhere. The stop after CENT is as large as the genuine in this forgery. The central numeral is only 1¾ mm. wide, and the flat piece on the top of it is slightly rounded, instead of being cut off square.

IV. 1863. 2 Cents, very thin, white wove paper.

I have no forgery of this.

Issue of April, 1864. 1 Cent, Var. V.

Genuine.

Typographed, on pale azure wove paper. I have no specimen on this paper; but if, as I conclude, it was simply the original sheet of ten types, printed on a different paper, the tests given for the 1 cent of 1863 will suffice for this issue also.

First Forgery of 1 Cent, Var. V.

Coarsely typographed, on very soft, azure wove, and also on soft, azure *laid* paper (the latter paper is bogus, so that it affords an instant test for the stamps found on this paper). The outer corners are all closed, and all the inner lines are joined everywhere. There is no stop after POSTAGE and none after LETA, and the stop after CENT is not circular, but more like an upright oval. The name is spelt HAWAHAN, like the first forgery of variety III., but it is quite a different counterfeit. The central numeral is barely 1½ mm. high. This forgery in not likely to deceive.

Second Forgery of 1 Cent, Var. V.

Coarsely lithographed (?) on hard, thick, azure wove paper. There is a gap in each corner, and none of the thin lines touch each other, but they are thicker and coarser than the genuine. There is a large blotch, instead of a stop, after POSTAGE; the stop after LETA touches the A, and the stop after CENT is not much bigger than that after LETA. The second A of HAWAIIAN is not so tall as the letters each side of it, and there is a curved blotch, between this A and and the W before it; the first I has no foot, and the second I has a long foot, which is joined to the A before it. The central numeral is a shade over 2 mm. wide.

Third Forgery of 1 Cent, Var. V.

Typographed, on azure wove paper, rather thick and hard. All the corners of the frame are joined. The thin, inner lines are not joined anywhere, but the one under 1 CENT is broken into many pieces. There is no stop after POSTAGE, and no stop after CENT, the latter, of course, being an easy test. The H of HAWAIIAN has no cross-bar, and the A of ISLAND invariably has its rounded part entirely or partially missing. There is usually a break in the thin line, exactly under the N of this latter word. The central numeral is a shade over 2 mm. in width.

Same Issue, 1864. 2 Cents, Var. Va.

Genuine.

Typographed, on azure wove paper. I have, unfortunately, no specimens of the genuine, but I conclude that there are probably ten types, as in the 1 cent.

First Forgery of 2 Cents, Var. Va.

Coarsely lithographed, on *very* hard, thick, azure wove paper. This may be dismissed in very few words, as it is exactly the same as the second forgery of the 1 cent, variety V., with the numerals altered; and all the tests are just the same as for that counterfeit.

Second Forgery of 2 Cents, Var. Va.

Nicely typographed, on medium, azure wove paper. There is a gap in each corner, but a small round dot will be seen in the middle of the gap in the left bottom corner. The two inner lines very nearly join, in the left bottom corner, but none of the other inner lines touch anywhere. There is a stop after CENTS. The I of INTER stands distinctly higher than the following N. Not having any of the genuine, I am unable to give further tests.

Third Forgery of 2 Cents, Var. Va.

Typographed, on very hard, azure wove paper. All the corners of the thick frame are joined, though there are signs of a break in the left top corner; the thin, inner lines are joined in the right top corner. The thin vertical line to the right of HAWAIIAN POSTAGE is decidedly thicker than the vertical line to the left of those two words. The D of ISLAND often lacks its curved stroke, and the thin line under this word, has a downward curve in it, just under the A. The cross-bar to the H of HAWAIIAN is often invisible, and the curved part of the P of POSTAGE is broken, where it ought to join the top of the head. There is no stop either after POSTAGE, or LETA, or CENTS.

Issue of 1864. 1 Cent, Var. VI.

Genuine.

Typographed; on white wove paper. The ten types were, I believe, reset, and I have not been able to procure a sheet. However, I do not think the forgeries are particularly dangerous.

First Forgery of 1 Cent, Var. VI.

Lithographed (?) in black, on very rough, yellowish-white wove paper, rather thick. This is exactly the same as the first forgery of variety V. of the 1 cent, and the tests, including the easy one of HAWAHAN, are exactly the same as for that counterfeit.

Second Forgery of 1 Cent, Var. VI.

Engraved in *taille-douce*, on thin, very yellowish-white wove paper. All the corners are joined, and most of the thin lines join each other. The stop after CENT, is no larger than the stop after POSTAGE. The W of HAWAIIAN is taller than the A before it, and the O of POSTAGE is set a good deal above the level of the P and S. The I of INTER is lower than the N. The whole of the top of the central numeral slopes down to the left. Viewed obliquely, the ink of the lettering can be seen to stand out from the paper. It is curious that the forgers should have gone to the expense of a *taille-douce* engraving, to imitate a type-set stamp. There is a 2 cents engraved in the same manner (evidently a fellow to this), to be described below.

Third Forgery of 1 Cent, Var. VI.

Typographed, on thick, hard, white wove paper. This is exactly the same as the third forgery of the 1 cent, variety V., except that, in my specimens, there is no curve in the line under the N of ISLAND.

Issue of July, 1864. 2 Cents, Var. VIa.

Genuine.

Typographed, ten types, reset, on white wove paper. In Types 1 and 8, the outer line of the frame appears to be joined in the left top corner; and in Types 2 and 4, they seem to be joined in the right top corner, but with these exceptions, none of the twelve lines touch each other anywhere. The stamps vary somewhat in size, according to the type, but the largest of them (Type 2) is not more than 25½ mm. high, by 20¼ mm. wide. In one or two of the types, the I of INTER is a little higher than the TER, but not absurdly so. In Type 10, the central 2 is broken where the vertical and horizontal parts ought to join; but the numeral is perfect in all the other types. Type 10 has the I of INTER exactly level with the T, while the N is higher. The stops are the same as in the original setting.

First Forgery of 2 Cents, black, Var. VIa.

I no longer possess this counterfeit, so must transcribe the tests from the second edition of this work. Typographed, on white wove paper. *Both* upper corners show an absurdly large gap; though the only one of the genuine which has so large a gap (Type 6.) has the said large gap in the left top corner, while the right top corner shows a *very* small gap. The thin, vertical line to right of HAWAIIAN POSTAGE *almost* touches the thin line below 2 CENTS. The stamp is 25½ mm. high, by 20 mm. wide. The I of INTER is absurdly out of place, being set so high, that its foot is level with the centres of the other letters; the N is level with the T. The central 2 is broken, as in Type 10. of the genuine; but the position of the I and N of INTER will prevent its being confounded with the said Type 10. The stops are the same as in the genuine. It will be seen that this is a fairly deceptive forgery.

Second Forgery of 2 Cents, black, Var. VIa.

This is evidently by the same hand as the second forgery of the 1 cent, variety VI., but, of course, separately drawn. Engraved in *taille-douce*, on thin, yellowish-white wove paper. All the corners are joined, and all the thin lines join everywhere, except the bottom of the vertical line to the right of the H, which does not touch the bottom outline, and the two horizontal lines above and below the central numeral, which do not *quite* touch the vertical line to the right of HAWAIIAN POSTAGE. The stamp is 20½ mm. wide. The stop after CENTS has a little flaw in it, which makes it look rather like a comma; and it is not very much larger than the stop after LETA. The second A of HAWAIIAN is too far from the W, and too near the I. The T of POSTAGE is decidedly taller than the S, and the E has a scratch in it. There is one instant test for this stamp, which renders a long description unnecessary, *i.e.*, the large central 2 has a straight foot, instead of a curly one. The ink stands out from the surface of the paper.

Third Forgery of 2 Cents, black, Var. VIa.

Typographed, on thick white, and greyish-white wove paper, white gum. This is exceedingly like the third forgery of the 1 cent, variety V. All the corners of the frame are joined. The thin, inner lines are not joined anywhere, but the one under 2 CENTS is so badly broken, that hardly any of it shows, except the two ends. There is no stop after POSTAGE, LETA, or CENTS. The D of ISLAND is more or less imperfect. The stamp is too tall and too narrow, measuring 26½ × 19½ mm. The H of HAWAIIAN shows a cross-bar in my specimens.

Fourth Forgery of 2 Cents, black, Var. VIa.

This is almost exactly like the last, except for a few very slight differences. Typographed, on yellowish-white wove paper, a little softer and thinner than the last forgery. Beside the joins of the last forgery, this counterfeit has the two thin, inner lines joined, in the left lower corner. The thin line below 2 CENTS is perfect in this forgery, except for a tiny break under the little 2, and the break at the right bottom corner. The thin line under INTER ISLAND is broken under the R. The D is perfect in this counterfeit, but it leans over a good deal to the left. The stamp measures, like the last forgery, 26½ × 19½ mm.

VII. 1865. 1 Cent, white laid paper.

Genuine.

The stamps of this issue, I believe, are the same setting as variety VI. I have no forgeries of them.

VIIa. 1865. 2 Cents, on white laid paper.

Genuine.

These are the same setting as variety VIa. I have no forgeries of them.

We now come to the stamps printed in blue.

VIII. 1859. 1 Cent, blue, on thin, bluish-grey wove paper.

Genuine.

If these are, as I believe, the same setting as the 1 cent, of 1863, variety III., the test for that issue will serve to detect any forgeries that may now or hereafter exist, but I do not possess any counterfeits of this variety.

IX. 1863. 2 Cents, blue, on medium, bluish-grey wove paper.

I have no forgeries on this paper.

Issue of 1865. 5 Cents, blue, on azure wove paper. Var. X.

This is the type with HAWAIIAN POSTAGE in both the side-labels.

Genuine.

I have only one specimen, and do not know whether there were ten types of this, as of the other values. My copy has gaps at the two top, and right bottom corners, while in the left bottom corner, though the two leads touch, they do not join, as the corners of a frame would, the oblique end of the bottom line projecting beyond the outline of the side-line. None of the thin lines join anywhere, and the one below 5 CENTS is badly broken. In my specimen, the postmark falls on the space after the S of CENTS, so that I cannot say whether there is a stop after this word. There is no stop anywhere else. The first U of UKU is not any lower than the K. The head of the C of CENTS is a little ball, *not* the same shape as the head of the E which follows, and this ball, in my specimen, is not joined to the body of the letter, though, of course, it may be joined in other types, for anything that I know.

First Forgery of 5 Cents, Var. X.

Typographed, in blue, on *very* thick, very hard, azure wove paper. There is a very tiny gap, in the right bottom corner, where the vertical lead is not bevelled. All the other corners are joined. The thin, inner lines of the frame are joined in the right top corner, and left bottom corner, but nowhere else. The line below 5 CENTS, is rather broken in one of my many specimens, but in all the others it is perfect. This particular specimen also shows a little gap in the left bottom corner of the thin, inner lines, so it is evidently too lightly printed. There is no stop after any of the words. The first U of UKU, goes much below the level of the bottom of the K. The head of the C of CENTS is just the same shape as the head of the following E, except for the little line across, so that, if the line were scratched out of the E, it would make a C exceedingly like the other. The head of the said C is firmly joined to the body of the letter.

Second Forgery of 5 Cents, Var. X.

Typographed, on thick, hard, vertically-laid azure paper. It will be understood that this laid paper is bogus. All the corners of the frame are joined, though there are indications of a gap in the left top corner. The thin, inner lines of the frame are joined in the right top corner, and *very* nearly in the left top corner, but not elsewhere. The line below 5 CENTS, though faint, appears to be perfect in my specimen. There is a stop after each of the four inscriptions, the one after the 5 CENTS being very large and prominent. The first U of UKU is lower than the K, and slightly twisted over to the left. The head of the C of CENTS is the same shape as in the first forgery, and is also joined to the body of the letter. In both these forgeries, the 5 of 5 CENTS has a curious, hump-shouldered appearance, though in my genuine specimen, the 5 is very nicely shaped.

Xa. 1865. 5 Cents, azure wove paper.

Genuine.

This is the type with INTERISLAND, instead of HAWAIIAN POSTAGE, in the left-hand label. It is typographed, on rather thick, hard, azure wove paper. I conclude that there are ten types, but I have only a dozen single specimens, and no complete sheet. One specimen has a join in the left top corner, another has a very slight gap in the left bottom corner; all the rest have gaps in all four corners. None of the thin, inner lines touch each other anywhere. There is no stop after any of the words. The thin line under 5 CENTS is unbroken in all my specimens. The little 5 of 5 CENTS has the hump-shouldered shape of the two forgeries described above.

I have no forgeries of this type.

XI. Issue of 1865. 1 Cent, blue, Var. XI.

Genuine.

Typographed, on white wove paper. I conclude that these are the reset types, and I have not been able to procure a sheet, or indeed, any specimens at all.

First Forgery of 1 Cent, blue, Var. XI.

This is the same counterfeit as the second forgery of variety V. Coarsely lithographed, in bright greenish-blue, on very thick, hard, white wove paper. The tests for this forgery are the same as for the said counterfeit.

Second Forgery of 1 Cent, blue, Var. XI.

Typographed, on thick, hard, yellowish-white wove paper. The right top corner and left bottom corner are firmly joined; the other corners show signs of a break. The thin, inner lines are also joined in the right top, and left bottom corners; none of the other thin lines are joined. There are stops after POSTAGE, LETA, and CENTS. The central numeral is a shade over 2 mm. in width. The stamp measures 26¾ × 19½ mm.

Third Forgery of 1 Cent, blue, Var. XI.

Typographed, in blue, on medium, rather hard, white wove paper. All the outer corners of the frame are joined, though there are signs of a gap in the left top corner. The thin, inner lines of the frame are joined in the right top and left bottom corners, but none of the other thin lines touch each other. There are no stops anywhere, except after LETA. The stamp measures 26½ × 19½ mm.

Fourth Forgery of 1 Cent, blue, Var. XI.

This is almost exactly like the last. Typographed, in fairly light blue, on thick, very hard, white wove paper. The corners of the outer frame are all joined, but the join in the right bottom corner is rather a clumsy one. The thin, inner lines of the frame join in the right top and left bottom corner, but nowhere else, and there is rather a large break in these thin lines, in the left top corner. The line below I CENT is rather broken. The D of ISLAND is broken at the top. There are no stops anywhere, except after LETA. The stamps measure 26½ × 19½ mm.

Issue of 1865. 2 Cents, blue, on white wove, Var. XIa.

Genuine.

Typographed, in blue, on white wove paper. There are ten types, as before. In Types 1 and 8, the outer line of the frame appears to be joined in the left top corner; and, in Types 2 and 4, they seem to be joined in the right top corner. With these exceptions, none of the twelve lines join anywhere. The stamps vary in size, but the largest of them (Type 2) does not measure more than 25½ × 20¼ mm. In Type 10, the central 2 is broken where the vertical and horizontal parts ought to join, but the numeral is perfect in all the other types. Type 10 has the I of INTER exactly level with the T, while the N is higher. The stops are the same as in the original setting.

First Forgery of 2 Cents, blue, Var. XIa.

Lithographed, in bright, greenish-blue, on thick, hard, white wove paper. This is exactly the same design as the first forgery of variety Va, and is the fellow to the first forgery of the 1 cent, variety XI.

Second Forgery of 2 Cents, blue, Var. XIa.

Typographed, on medium, yellowish-white wove paper. This appears to be a companion to the second forgery of the 1 cent, variety XI. The left top corner of the frame shows signs of a gap, but all the other corners are joined. The thin, inner lines of the frame are joined in the right top and left bottom corners; the others are not joined, and none of the other thin lines touch each other. There is a stop after POSTAGE, an almost invisible one after LETA, and a large one after CENTS. The D of ISLAND is slightly broken at the top. The stamp measures 26½ × 19½ mm.

Third Forgery of 2 Cents, blue, Var. XIa.

Typographed, in medium blue, on thick, hard, white wove paper. The design is exactly the same as the third forgery of variety VIa.

Fourth Forgery of 2 Cents, blue, Var. XIa.

Typographed, in pale and in medium blue, on thick, hard, white wove paper. The design is exactly the same as that of the fourth forgery of variety VIa. There is a dot near the right-hand end of the TWO CENTS label.

BOGUS STAMPS.

I have the following, which do not exist as genuine stamps.

1. 1 Cent, blue, on azure wove paper.

This is the same as the third forgery of variety XI., but on wrong paper.

2. 1 Cent, blue, on azure wove paper.

This is the same as the fourth forgery of variety XI., but on wrong paper.

3. 1 Cent, blue, on azure laid paper.

This is the same as the third forgery of variety XI., but on wrong paper.

4. 2 Cents, blue, on azure wove paper.

This is the same as the fourth forgery of variety XIa, but on wrong paper.

5. 2 Cents, blue, on azure laid paper.

This is the same as the third forgery of variety XIa, but on wrong paper.

6. 5 Cents, blue, on yellowish-white wove paper.

This is the same as the first forgery of the 1 cent, blue, variety VI. The 5 cents does not exist on white paper.

7. 5 Cents, blue, on azure laid paper.

This has already been described, as the second forgery of the 5 cents, variety X., but I thought it better to mention it again here.

8. 13 Cents, blue, on azure wove paper.

9. 13 Cents, blue, on azure laid paper.

These two are altogether bogus, as there never was a 13 cents, large numeral, except those of the very rare, first issue, already described. The stamps have UKU LETA at the top, instead of INTER ISLAND, and HAWAIIAN POSTAGE down the right side, instead of UKU LETA.

POSTMARKS.

Genuine.—The genuine stamps are rarely found cancelled. The only one I have is the 5 cents, variety X. It bears 101, larger, and also one that looks something like 30, without the central square and numeral.

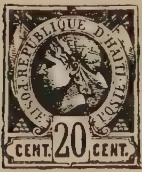
Forged.—My forgeries are all uncancelled, except the first forgery of variety VI., which has 24, without the numerals.

HAYTI.

20 Centimes, red-brown.
Issue of 1881; unperforated.
Issue of 1882; perforated 13½.

An excellent counterfeit of the above value has come to my notice quite recently (1905). I do not know whether any other values of the set have been imitated.

Genuine.



Engraved in *épargne*, on strongly-toned wove paper, white gum, varieties as above. Parts of the front of the face merge into the background, so that the outline of the profile cannot be traced there: for instance, the edge of the front lock of hair (this is imitated in the forgery); the front of the eye, from the forehead to the top of the nose; and from below the nose to the bottom of the chin. There are five strong, horizontal lines on the forehead, with indications of a sixth at the top, among the heavy shading. Of the lines of shading across the neck, the seventh from the bottom is the first that runs right across, from front to back, to touch the hanging drapery of the head-dress. The front bottom point of the neck distinctly touches the outline of the shield, above the top of the 2, and there is a strong white line in the centre of the dark part of the neck, where it is cut off. The eye is one mass of dark shading, so that no details can be seen. There are two heaps of six cannon-balls; one heap above each word CENT. In the right-hand heap, the top ball contains a short hyphen; each of the two balls in the middle row contains a distinct crescent; two of the balls in the bottom row have complete crescents, but the third (the left one of the three), has the crescent only three-parts framed. In the left-hand heap, the top ball shows a crescent; the crescents in the two balls of the second row are not quite perfect; two balls in the third row have crescents, but the right-hand one of the three has a distinct hyphen, instead of a crescent. The numerals in the shield are a shade over 4½ mm. high. The top hook of the 2 is cut off horizontally, and the front point of the foot of that numeral (*i.e.*, the left bottom corner) is slightly rounded. The 0 is tall and narrow, the widest part of the outside being about 1¾ mm. broad, and the widest part of the white centre being slightly less than 1 mm. broad.

Forged.

My publishers used to chronicle the following sets: "1886, white paper, perforated 15½; ditto, perforated 14." They now, for some years, have said: "The two sets formerly chronicled, perforated 15½ and 14, respectively, are now believed by the best authorities to be forgeries, made to defraud the post office." I conclude that the stamp now to be described belongs to the first of these sets, and that therefore the other values, 1, 2, 3, 5, 7 centimes, must also exist in this type of counterfeit, though I have not seen them. As to the stamps perforated 14, as I have never come across any of them, I am unable to say whether they are of the same type as the one now being described.

Lithographed, very nicely, on perfectly white wove paper, about the same substance as the genuine, but showing a more distinct grain, perforated 15½. The whole front edge of the face can be distinctly seen, including the front of the chin, which is quite invisible in the genuine. The eye and the pupil are visible, and the top of the nose, where it joins the forehead, is quite distinct. There are seven horizontal lines on the forehead. Of the lines of shading across the neck, the ninth from the bottom is the first that runs right across, from front to back, to touch the hanging drapery of the head-dress. The front bottom point of the neck does not touch the top of the value-shield, and the place where the neck is cut off is all dark, without the strong white line of the genuine. In the right-hand heap of cannon-balls, the mark in the top ball is fairly crescent-shaped; the two balls in the second row have clumsy hyphens; and, in the bottom row, the two to the right have hyphens, while the third has a badly-formed crescent. In the left-hand heap, the top ball has a blotch; the two in the middle row have, respectively, a short hyphen and a dot, and the bottom row shows a hyphen in each of the two left-hand balls, and a crescent in the right-hand ball (just the opposite of the genuine). The numerals in the shield are barely 4½ mm. high. The top hook of the 2 is cut off slantingly, from left to right, and the left bottom corner of the horizontal foot is also cut off slantingly, from left to right. This slanting front to the bottom of the 2 is, I think, the easiest instant test for this forgery. The 0 is not such a narrow numeral as it is in the genuine. The widest part of the outside is quite 2 mm. across, and the widest part of the white centre is fully 1 mm. broad.

POSTMARKS.

Genuine.—29.
Forged.—All my specimens are uncancelled.

HELIGOLAND.

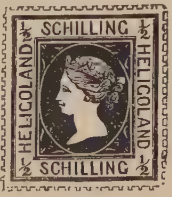
The early stamps of this country have been tolerably well imitated; and there are no very striking differences between the genuine and forged. I believe that the undermentioned counterfeits have been very largely sold amongst our youthful friends.

Issue of 1867. ½, 1, 2, 6 Schilling; rouletted.
Issue of 1869-71. ½, 1 Schilling; perforated 14.

½ Schilling. Genuine.

There are two types of the ½ schilling. In Type 1, the lettering is thin and narrow, particularly the S and G of SCHILLING. In Type 2, the letters are not so narrow; this being very noticeable in the S and G, and the tails of the numerals "2" in the fraction are differently shaped from those of Type 1.

Engraved in *épargne*, on soft, rather thick, white wove paper. The whole of the portrait is embossed, as is also the white ring round the green oval, and the lettering is somewhat sunk into the paper, as may be seen from the back. A flat ruler or card, laid along the thin green line below SCHILLING, would cut into the tail of the little 2 in the right top corner, and very nearly pass above the tail of the 2 in the top left corner. On the top band of the coronet are three crosses *pattée*, and three pearls on stalks, placed alternately. There is a distinct curl, hanging down from the back of the chignon. The embossing,



at the very base of the bust, is very distinct. All the lettering is very clear, and the central tongue of the E of each HELIGOLAND is as long as the top limb. There is a central white stroke, or arrow, in each of the white floral ornaments, in the four red spandrels, and each of these arrows points exactly to the corner of the frame nearest to it. Besides the general embossing of the whole portrait, the following parts are still more embossed above the rest; *i.e.*, the coronet, hair, chignon, ear, eye, lower lip, nostril, and near where the neck is supposed to be cut off. The outline of the front cross *pattée* on the coronet is a prolongation of the outline of the forehead, so that the said cross points to the H of SCHILLING.

½ Schilling. Forged.

Lithographed, with partly embossed head, on very white wove paper, thinner and harder than the genuine; badly perforated 13. As far as I can make out, the only parts of the bust which are embossed are the coronet, hair, chignon, and a place across the neck, not very near to the bottom. The lettering is not sunk into the paper, and the white ring round the green oval is not embossed. A card laid along the thin green line, below the top SCHILLING, would pass through the middle of the right-hand 2, and above the middle of the left-hand 2. The coronet bears three large balls on stems, alternating with two smaller balls. A white oblong patch hangs down from the chignon, very different from the thin, corkscrew curl of the genuine. All the bust is perfectly flat and unembossed, except the portions mentioned above. The lettering is not so clearly cut as in the genuine; the N of the lower SCHILLING very nearly touches the outline above it, and the G is a good deal fatter and clumsier than that of the upper SCHILLING. The front cross *pattée* in the coronet does not follow the outline of the forehead, but curls forwards, so as to point directly at the S of SCHILLING. The white arrow in the floreated ornament in the right top spandrel points correctly to the corner of the stamp, but none of the other three do. The central tongue of the E of each HELIGOLAND is much shorter than the upper limb.

1 Schilling. Genuine.

Paper, etc., as before. The footstroke to the numeral 1 in each of the top corners is exactly level with the thin, red line below the top SCHILLING. The bust and coronet are the same as in the genuine ½ schilling, except that the forehead is more rounded, and the front cross *pattée* seems to point between the C and H of SCHILLING. None of the lettering touches the outline anywhere.

1 Schilling. Forged.

Paper, etc., the same as in the forged ½ schilling. The thin, red line below the top SCHILLING is plainly above the level of the footstrokes of the 1 on each side of it. The bust is the same as in the forged ½ schilling. The G of the top SCHILLING, and the S and C of the lower SCHILLING all touch the outline above them.

2 Schilling. Genuine.

Paper, etc., as before. The 2 in the left top corner is exactly in the centre of the white square. The S and G of the lower SCHILLING are equally distant from their respective ends of the label. The bust, coronet, and curl are the same as in the genuine ½ schilling. The middle tongue of the E of each HELIGOLAND is just a shade shorter than the top limb. The lettering is particularly cleanly cut.

2 Schilling. Forged.

Paper, etc., very much as in the forged ½ schilling. The 2 in the left top corner is a little too much to the right of the centre of the containing-square. The S of the lower SCHILLING is decidedly too near to the end of the containing-label. The bust and coronet are the same as in the forged ½ schilling, except that the front cross *pattée* does not bend forward, the curl hanging from the chignon is more like the genuine, and there is some distinct embossing near the base of the neck, like a sort of broad necklace, which, however, does not reach quite across the neck, from back to front. The middle tongue of the E of each HELIGOLAND is very short—only about half the length of the upper limb. The lettering is not very cleanly cut; for instance, the second I of the top SCHILLING is evidently too thin, and the oblique stroke of the N is decidedly too thick.

6 Schilling. Genuine.

Paper, etc., as before. All four corner-numerals are of exactly the same shape. The bust is the same as in the genuine 1 schilling. The S and G of each SCHILLING are equidistant from their respective sides of the containing-labels, and each of the said letters is very nicely drawn. The middle tongue of the E of each HELIGOLAND is just a shade shorter than the top limb. All the lettering is beautifully clear. The red is just the same shade as the red of the other values.

6 Schilling. Forged.

Paper, etc., as in the forged ½ schilling; badly perforated 13 as before, and also very nicely perforated 12½. The 6 in the left lower corner is of a distinctly different shape from that of the one in the right lower corner. The bust is the same as in the forged 2 schilling. The S of the lower SCHILLING is far too near to the end of the containing-label. The top G is very badly shaped, its head being too small, and it is quite unlike the lower G. The middle tongue of the E of the right-hand HELIGOLAND is too short, and that of the E of the left-hand HELIGOLAND is very much too short, being only about half the length of the top limb of the letter. The S of each SCHILLING is very badly drawn. The red part of this forgery is of a very pale and chalky pink, much lighter than the tint of the genuine.

POSTMARKS.

Genuine.—The word HELIGOLAND in a straight line in large capitals, 4½ millimetres high. Also HELIGOLAND in a semicircle, with two curved lines, the width of the lettering apart completing the circle, and with date, etc., in the centre of the circle so formed, as in 2.

Forged.—HELIGOLAND in smaller letters, 3½ millimetres high, in a straight line. Also 1.

REPRINTS.

These are in very great abundance, and there are very few youthful collections which do not show a set. Being carefully done, most of them require an expert for their detection. There are two, however, which need present no difficulty, even to the most inexperienced amateur, and they are the 2 sch. and 6 sch., *perforated* 13½ × 14½. The original 2 and 6 sch. are only found *rouletted;* but the reprinters probably thought it was a pity not to complete the 1875 issue, so that the stamps were issued by them both rouletted and perforated. The following stamps, I believe, have *not* been reprinted: ½ sch., type I.; 1 sch., type I.; 10, 20, 25, 50 pfennige, and 5 marks. For the full account, description, and history of the reprints, I must refer the reader to Mr. Bacon's book.

HOLLAND.

I conclude that, as the stamps of this country are all pretty common, the forgers have not troubled it much; at all events, I only know of two unpaids, an envelope, and a card, which have been counterfeited.

UNPAID LETTER STAMPS.

Issues of 1881-87. Four types.

1, 1½, 2½, 5, 10, 12½, 15, 20, 25 Cents, blue and black; 1 Gulden, blue and carmine.

The following are the characteristics of the four types:—

TYPE I. There are thirty-four loops or links in the chain-pattern, round the central circle. The T of BETALEN is over the centre of a loop. The top branch of the E of TE is shorter than the lower branch.

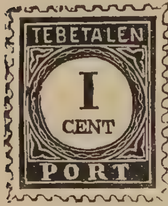
TYPE II. There are thirty-three loops in the chain-pattern. The T of BETALEN comes over the join of two loops. All the horizontal strokes of the E of TE are of equal length.

TYPE III. There are thirty-two loops in the chain-pattern. The T of BETALEN is a little to the left of the centre of a loop. The top branch of the first E of BETALEN is shorter than the lower one.

TYPE IV. There are thirty-seven loops in the chain-pattern. The letters of PORT are larger than in the other three types.

NOTE.—Some of the values enumerated above are not found in all the four types.

Genuine.



Engraved in *épargne*, on white wove paper, perf. 13½, 12½ × 12, 11½ × 12, 12½, according to date of issue, except the I gulden, which, I believe, is not found with the 13½ perforation. The chain-pattern, and the white circular line or ring, immediately inside it, are thin; while all the other white lines of the design are *very* much thicker. The middle tongue of the E of TE is much shorter than either of the other horizontal strokes. The bottom stroke of the first E of BETALEN is longer than the other two. The arms of the T of PORT are of equal size and shape, and the top of the P is closed, in the usual manner. In the I gulden, there is a distinct, inward slope of the hanging-down part of the top limb of each E of EEN; indeed, the top limb of each is the same as the bottom limb, except that it does not reach quite so near to the level of the centre of the letter. The word GULDEN is in *very* thin, clean-cut letters. The colour of these stamps is a sort of more or less pale sky-blue, while the issue of 1894 had the tint changed to a brilliant, deep ultramarine.

First Forgery.

This is a fake, and I have only seen the 2½ cent. It is made by taking a common stamp of Type I. (mine is a 20 c.), and cutting out the centre of a 2½ c. of some other type, and gumming it into the centre of the stamp of Type I., thus enhancing the price by fifty per cent. I rather wonder that the fakers did not take the 12½ c., which is worth 5s. in

Type I., or the 25 c., which is worth 2s. 6d., rather than the 2½ c., but perhaps they have done so, only I have not met with them. This fake is not of much importance, and can be easily detected; as, on holding it up to the light, the original numerals can be read distinctly.

Second Forgery.

Lithographed, in decidedly greenish-blue, on white wove paper, perforated 11, all round. I have only the 1 gulden. The perforation alone is enough for the detection of this forgery. The white lines of the design are *all* very thin, though the lines forming the triangular ornaments in the inner corners are slightly broader than the rest. This is really an easy test; for while, in the genuine, the outside, white line of the frame, for instance, is quite twice as broad as the white lines forming the chain-pattern,—in this forgery both are equally thin. The middle tongue of the E of TE is as long as the bottom limb. The top limb of the first E of BETALEN is as long as the bottom one. The right arm of the T of POST reaches out wider than the left arm, and is not quite the same shape. There is a break in the top of the P of this word. In the word EEN, the top of each E hangs down almost straight, with hardly any inward slope. The letters of GULDEN are ragged, and twice as thick as the genuine.

POSTMARKS.

Genuine.—1, 29.

First Forgery.—This bears a genuine postmark.

Second Forgery.—1 and 29 on the same stamp. The portion of 29 visible on my specimen bears the date "3 (or 6?) Jan. 88. 8N."

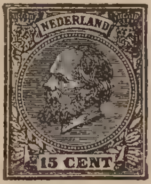
ENVELOPE STAMP.

5 Cent, blue.

(*Type of the accompanying illustration.*)

Issue of 1876. White wove paper.
Issue of 1884. White laid paper.
Issue of 1896. White wove paper, blue inside.

Engraved in *épargne*, paper as above. There are 103 white pearls round the central medallion. The shading of the flat part of the lower scroll, immediately before the 5, and after the T of CENT, is composed of vertical lines. There is no outline to the king's profile, and the lines of shading on the forehead, though they touch the hair on the temples, are not carried down to become part of the hair. The pointed scrolls hanging down from the little corner-shields touch both the inner outline of the frame of the stamp, and the outer outline of the central medallion. The top leaf of the left-hand wreath also touches both frame and medallion. There are numerous other differences between the genuine and forged; those given, however, will be amply sufficient.



Forged.

This purports to be the issue of 1884, on bluish-white laid paper. I think it was intended as an advertisement, rather than to deceive collectors. The envelope has the heading of G. P. Moeys, Apotheker, Nijmegen, and announcements of some of his wares, all in the colour of the stamp, and it is addressed (lithographed in black):

Avis Salutaire aux
Messieurs et Mesdames,
sur
L'Hÿgiène des dents.

The stamp is lithographed in blue, with a lithographed imitation of perforations round it. There are only seventy white pearls round the central medallion. The shading before the 5, and after the T of CENT, is composed of horizontal lines. There is a distinct outline all round the profile, and the lines of shading on the forehead are continued round in one sweep, to form the chief part of the hair. The pointed ends of the upper scrolls are too small, so that they hang down almost centrally, between the border and the medallion. The top leaf of the left-hand wreath also goes centrally between border and medallion, instead of touching both. The size of the envelope is 144 × 109 mm. My single genuine specimen measures 149 × 81 mm., but there are other sizes. This forgery is not likely to deceive.

POSTMARKS.

Genuine.—29, 38.

Forged.—29 and 38, both on the same envelope.

POST CARD.

Issue of 1873. 5 Cent, blue on buff, with frame in bistre.

(*Head like that on the envelope.*)

This card is one of the few rarities that Holland possesses.

Genuine.

Engraved in *épargne*, on buff card. There are one hundred and three white pearls round the central medallion. The point of the scroll hanging down from the left-hand shield touches the outline of the medallion. The left-hand branch or wreath shows five olive-berries, and the right-hand branch has four. The king's nose is not outlined, and there is no dark line from the nostril to the corner of the mouth. The shading on the cheek is even; so that the cheek-bone is not high. The beard is rather pointed, and projects forwards. The white cross on the top of each of the little crowns in the upper corners, projects into the dark outline above it, so that it shows out against the dark outline. The NEDERLAND scroll has one thin line of shading before the N, and one thin and one thick line after the final D. The horizontal lines of shading in the central medallion are regular, but not very fine. They are drawn thicker in front of the face than they are behind the head, so that the face-side of the circle is darker than the other, but not absurdly so. The front point of the neck rests upon the seventh line from the bottom.

Forged.

Like the envelope just described, this was probably intended as an advertisement. It is addressed (lithographed in black) to

Den Heer
M. Schaap
Postzegelhandel Heiligenweg 3
Amsterdam.

and the back has the notice "Stamps for collections," in Dutch, French, German, and English. The word FACSIMILE is printed above the top of the stamp. The impressed stamp is lithographed, in greenish-blue. There are about one hundred and eleven pearls round the central medallion (I am not sure of the exact number, as some of them are hidden by the postmark in my specimen). They are very small, and irregular; some being more like dashes than pearls. The hanging point of the left-hand upper scroll does not touch the outline of the medallion. There are no olive-berries on either of the branches. The king's nose is outlined by a thick, wedge-shaped patch of colour, and there is a curved, dark line from the corner of the mouth to the curl of the nostril. A dark patch of shading on the cheek brings out the cheek-bone in high relief. The beard, so far as I can see under the postmark in my specimen, is rounded, and points downwards, instead of forwards. The crosses on the little crowns are barely visible, and only touch the dark outline above them, instead of being drawn on the said outline. There is no shading before and after NEDERLAND, on the upper scroll. The horizontal lines in the central medallion are *very* thin on the right side, which is, consequently, very much lighter than the left side. The front point of the neck rests on the eighth line from the bottom.

POSTMARKS.

Genuine.—29.

Forged.—(All on the one card) 1 (Amsterdam, 12 Aug.); 1 (Gand. 3 Aout, 1876); 29 (Holland, Nord, 13 Aout, 76).

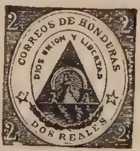
HONDURAS.

Issue of 1866. 2 Reales, black on green, black on rose.

There are several forgeries of these stamps—good, medium, and bad. The good forgeries are particularly common, and a specimen will be found in most school-boy collections; but I have only seen one single specimen of the bad forgery, which is a wretched affair, hardly likely to deceive anybody.

Genuine.

Lithographed, in greyish-black, on thin, bluish-green, and on orange-pink, wove paper. The outline of the oval extends to the top and bottom lines of the frame. The end of the tail of the 2 in each corner points straight upwards. The apex of the large pyramid points to the beginning of the E of DE, and it comes just midway between the N and the Y of the inner inscription. The arch, or whatever it is, coming out of the two towers, is formed by three lines; *i.e.*, there are two outlines, and a central line. Below the arch, there is a cap of Liberty, very distinct, and its top bending over to the right. The sides of the mountain-peak below the cap of Liberty are uneven; the left side is very darkly and thickly shaded, and the base of it touches both the towers. The windows of the towers are about half the size of the doors. The outline of the arch goes near to the left-hand outline of the pyramid, but does not touch it. There is no stop after REALES, and the words DOS REALES are separated from the rest of the inscription by two stars, each having five points, of equal length. There is no stop after LIBERTAD. Just above DOS REALES, there are two crossed branches.



First Forgery.

Lithographed, in black, on yellowish-green, bluish-pink, and also on *violet* wove paper, about the same thickness as the genuine. The outline of the large oval does not reach either the top or bottom of the stamp.

The end of the tail of the 2 in the top right-hand corner is like the genuine; but all the others point obliquely upwards to the right. The apex of the large pyramid is very much nearer to the N than to the Y. The arch joining the two towers is formed by two lines only, without the central line. The lower half of the left-hand side of the mountain-peak is heavily shaded, but the upper half is too light, and the base does not touch the right-hand tower. The windows are too small, and the doors are too large, so that the said windows are not more than one-fourth the size of the doors. The outline of the arch is about the same distance from both sides of the large pyramid. The left-hand star is very badly shaped.

Second Forgery.

Lithographed; colours and paper the same as in the first forgery. The tails of the corner-figures point slightly to the right, but they are better than in the counterfeit just described. The apex of the large pyramid points exactly at the centre of the E of DE, and it is a little nearer to the Y than to the N. Below the arch there is a triangle, instead of a cap of Liberty; this is very distinct, and is an easy test. The outline of the arch appears to touch the thick outline of the pyramid, on the left-hand side. The mountain-peak is just like an extinguisher; the right-hand outline is perfectly straight, and the left-hand one very nearly so; it ends in a sharp point, instead of being rounded off, as in the genuine. The left-hand side of this peak is slightly shaded from top to bottom, no part more so than the rest. The base of it does not touch either of the towers. The windows of the towers appear to be circular dots, instead of oblongs, and they are about one-third the size of the doors, which are tall and thin. There is a stop after REALES. The lowest ray of the right-hand star is too long, and the lowest ray of the left-hand star is very much sharper than the others.

Third Forgery.

Lithographed, in sky-blue, in pinkish-vermilion, and also in *green*, on very thick, hard, white wove paper. The outline of the oval does not go anywhere near the top and bottom of the stamp, being drawn much too small. The tails of the corner-figures point very unmistakably to the right, obliquely upwards. The apex of the large pyramid points to the D of DE, and it is a little nearer to the N than to the Y. The arch is somewhat nearer to the right-hand outline of the pyramid than to the left. The cap of Liberty is very blotchy, and is mixed up with the glory round it. The mountain-peak is shaped like a pyramid, with straight outlines, and the whole of the upper part is shaded, but not the bottom. The base of it almost touches the left-hand tower, but it is a very long way from the right-hand one. The towers are very slim, and have neither doors nor windows. There is a stop after REALES, and another after LIBERTAD. There are no stars dividing DOS REALES from the upper inscription. There are no branches above DOS REALES, and the stamp has a distinct outline all round it. This is the forgery which I mentioned as being very bad; the colour and the absence of the two stars will instantly condemn it.

Fourth Forgery.

This counterfeit came into my possession soon after the first edition of this book was published. It is poor, but not so bad as the one which I have next to describe. Lithographed, in pale pink, or very pale, pinkish vermilion, on very thick, hard, white wove paper. I have not seen it in any other colour. The outline of the oval is some distance from the top of the frame, and a very long way from the bottom of it. The end of the tail of each 2 points more or less obliquely up to the right, but all four numerals differ from each other. The apex of the large pyramid points between the letters DE, and it is rather nearer to the N than to the Y. The central line of the arch is wavy, broken, and indistinct. The cap of Liberty very nearly touches the inner outline of the arch. The mountain-peak is like an extinguisher; it is very sharp at the point, and the sides are smooth and straight. It does not touch either of the towers, and the right side of the base is twice as far from the right-hand tower as the left side is from the left-hand tower. There are no windows or doors in the towers. The arch is about equidistant from both outlines of the pyramid. There are no stars and no branches in the oval. The second word of the upper inscription is ONION, instead of UNION. There is a distinct outline round the stamp.

Fifth Forgery.

This is new to me, and it is decidedly the very worst of the lot. Very poorly lithographed, in black, on brownish-red wove paper, rather thin. The lines forming the background to the upper numerals are not all at equal distances from each other. The oval does not reach either to the top or the bottom of the stamp. The apex of the large pyramid points centrally between DE and HONDURAS, and it *almost* touches the Y of the inner inscription. The central line of the arch only extends three-fourths of the way round, from the right; and the said line is broken at the top of the arch, where there is a large black dot. There is another dot, a good distance above the left-hand tower. The cap of Liberty is very shapeless, and the glory round it, which ought to fill the whole interior of the arch, is represented by twenty-one very short spikes, issuing from the inner outline of the arch. The mountain-peak looks like a schoolboy's snow man, more than anything else; its base touches the right-hand tower, but is at some distance from the left-hand one. The windows of the right-hand tower are quite as large as the door. The outline of the arch is some little distance from the left outline of the pyramid, and a long way from the right outline. There is a faint stop after REALES. The lower inscription almost rests on the outline below it; the lower ends of the branches touch the RE of REALES, and there are no stars in the ovals.

Sixth Forgery.

Lithographed, in rose-red, on fairly stout, hard, white wove paper. The outline of the oval touches the bottom outline of the frame, but not the top. The white part of the tail of each 2 does not turn up at all, but the horizontal line of the 2 in the left top corner slants decidedly up to the right. The apex of the large pyramid points slightly to the left of the centre of the E of DE, and is much nearer to the Y than to the N of the inner inscription. The left side of the arch is rather nearer to the left outline of the pyramid, than the right is. The cap of Liberty is shaped like a wedge, pointing obliquely down to the D of DOS. The mountain-peak touches the right tower, but not the left one; the shading is all on the right-hand side. It has a thick, regular outline down its right side, and an irregular, double-lined outline down the left side. The left tower has neither windows nor door, and the door in the right-hand tower is a transverse oblong, instead of an upright one. There is a long dash, or hyphen, after REALES. The left star is badly shaped. There is an apostrophe between the letters RA of HONDURAS. The horizontal lines of shading on the large pyramid are very coarse and irregular.

POSTMARKS.

Genuine.—I have never seen the genuine stamps cancelled otherwise than with a pen-stroke, or with thick, parallel lines; but I believe they sometimes also bear a word, or part of a word, in capital letters.

First Forgery.—A *lithographed* pen-stroke.

Second Forgery.—Ditto.

Third Forgery.—1.

Fourth Forgery.—1.

Fifth Forgery.—Uncancelled.

Sixth Forgery.—Uncancelled.

HONG KONG.

Issue of 1862. No watermark; perforated 14; 2, 8, 12, 18, 24, 48, 96 Cents.

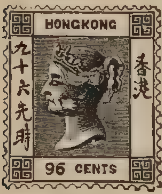
Issue of 1863-71. Watermarked Crown and CC; perforated 14; 2, 4, 6, 8, 12, 18, 24, 30, 48, 96 Cents.

Same Issue (?). 4 c.; perforated 12½.

Issue of 1877. 16 Cents; paper, etc., as in 1863.

The forgeries of the Hong Kong stamps are tolerably deceptive; so much so, that I have often seen them side by side with the genuine, in fair collections; but a little inspection shows that the design, though a tolerably close copy of the genuine, is ragged and indistinct; very different from the clear, *épargne* engraving of the originals.

Genuine.



Engraved in *épargne;* perforated as above; with or without watermark, according to the date of issue. The paper is tolerably stout, yellowish-white wove, and slightly surfaced. The fine, horizontal lines of shading which form the background, behind the portrait, are not carried right across, to touch the side-lines of the inner frame; but leave a narrow, white space all the way down, each side. The *fleur-de-lys* on the coronet does not touch either the cross *pattée* or the shamrock; and the shamrock itself has vein-marks in its leaves. The Queen's nose is Roman; the ear does not show much; and the place where the hair begins, on the back of the neck, is easy to be seen. The forehead and front profile of the nose are white, but the rest of the face is shaded nearly all over; and the only part of the neck which is white is the front of the base. The forehead and nose are not outlined, but the horizontal lines of the background simply stop short there. The front profile of the neck is also formed in the same manner, without any outline; and the horizontal lines there have their length so graduated as to make a nice curve to the front of the neck, without any of the said lines trespassing too far. There are ninety-one horizontal lines in the rectangle, counting down the left side.

First Forgery.

Lithographed, on thin, extremely white wove paper, unsurfaced; no watermark; very nicely hole-perforated 12½, or badly pin-perforated 13. (In the genuine, the 4 c. exists, as a rarity, perf. 12½, but no other value.) The horizontal lines of shading behind the portrait are drawn quite up to the side-lines of the inner frame, touching both, in all cases. The *fleur-de-lys* on the coronet touches the base of the cross *pattée*, and the leaves of the shamrock are white, with no vein-marks in them. The Queen's nose is quite straight; the ear is very white, and thus shows too much; and the shading of the neck is continued from the chin and cheek, right up to the back of the coronet, so that it is impossible to distinguish where the hair begins. The front part of the face, except the eye and the base of the chin, is quite white; there is a broad, white line, down the front of the neck; and the white part at the base of the neck is very much too large. The horizontal lines are drawn of very irregular lengths, at the front profile of the neck, so that there is no nice, even curve. There are only seventy-two horizontal lines in the rectangle, counting down the left side.

There is a full set of these forgeries; including even the red and the mauve 30 cents.

Second Forgery.

This is better than the other; and some copies are very deceptive. Lithographed, on tolerably stout, white, or yellowish-white wove paper, nicely perf. 12½; no watermark. The horizontal lines are not drawn *quite* up to the sides of the frame; but the white space down each side is so very narrow, that it would not be noticed, unless specially looked for. The *fleur-de-lys* on the coronet touches the base of the cross *pattée*, as in the first forgery. The three leaves of the shamrock are not *quite* so pointed as they are in the first forgery, but they are not round, like the genuine. The vein-marks on two of them are mere dots, and very faint. The Queen's nose is perfectly straight, except just at the tip, which turns out a little. The ear is very distinct. The shading on the back of the neck, up to the back of the coronet, is the same as in the first forgery, so that it is impossible to distinguish where the hair begins. The whole of the front of the face, except near the eye and the bottom of the chin, is quite white; there is a broad white space down the front of the neck, and the white part at the base of the neck is very much too large. There is a very distinct outline down the profile of the nose and forehead. This is the easiest test for this forgery. The front of the neck has also a thin outline. There are seventy-three horizontal lines in the rectangle, counting down the left side.

POSTMARKS.

Genuine.—54 (often in blue), 55.

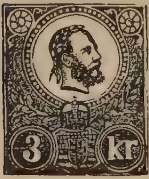
Forged.—54 (in blue or black). This cancellation is found on both forgeries.

I have not seen any forgeries of the issues of 1880, and later, nor of any of the surcharged stamps.

HUNGARY.

Issue of 1871; Lithographed. 2, 3, 5, 10, 15, 25 Kreuzer.

Genuine.



Lithographed, on white wove paper, perf. 9½; also to be found imperf. There are thirteen leaves in the laurel-wreath round the head. The inner, coloured line, round the central medallion, is very thin on the right side, and very thick on the left. In the pearled circle, outside this line, each pearl contains a small, dark crescent, by way of shading, and the hollow side of each crescent is turned towards the centre of the stamp. The base of the crown contains nine jewels, all more or less oblong in shape. Standing upon this base are nine upright ornaments—a broad and a narrow one alternately. The broad ones are rounded at the top, each of the three central broad ones having a round ball or pearl at the top of it; so that the three look rather like three human figures in flowing garments. The five narrow ornaments, alternating with the five broad ones, are of an entirely different shape, being sharply-pointed cones, or extinguishers. The little "kern," or cross-bar, at the top of the K of KR., does not touch the outside edge of the lined background on which it stands. The thick, dark ring, round the numeral in the left bottom corner, is tolerably regular, and the same thickness all the way round. The paper is not particularly shiny. These are really the chief tests; for, although there are other minute differences between the genuine and the forged, besides the ones here described, they do not lend themselves to verbal description.

Forged.

Lithographed, perf. 11½. There are only twelve leaves to be counted in the laurel-wreath. The inner, coloured line, round the central medallion, is equally thin, all the way round. The dark marks in the pearls are not all of them crescent-shaped, and the hollow sides of some of the crescents (notably in the seven pearls below the chin) are not always turned towards the centre of the stamp. The base of the crown bears what looks like an irregular, wavy line of white clouds, instead of the nine oblong jewels. The nine upright ornaments above the base of the crown are all very nearly the same size and shape, except that the central one is wider than the rest. They are all more or less rounded at the top, and only two of them (instead of three) show the ball at the top. Both top and bottom cross-bars of the K of KR., in the right lower corner, touch the outside edge of the lined background on which it stands. The dark ring round the lined background to the numeral in the left lower corner is extremely irregular, being much thicker in some parts than in others. The paper is very shiny. It will be seen from the above that an easy instant test is the perforation. I have only the 5 kreuzer, but very probably the whole set exists.

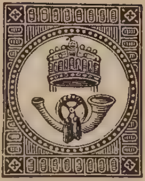
POSTMARKS.

Genuine.—1, with name in large capitals, inside the circle, and date-figures in the centre.

Forged.—Two concentric circles, with date (63 or 83?) in the centre, and a C below it, in the outer circle.

NEWSPAPER STAMP.

Issue of 1871. Horn to right.



The forgery of this stamp is very tolerably done. I have not seen a counterfeit of the 1872 issue, with horn to left.

Genuine.

Typographed (?)* on stout, white wove paper, backed with very yellowish gum; unperforated. The circle round the horn contains 77 pearls. There are six things like strings, hanging from the lower edges of the crown, three on each side; and none of these strings, or whatever they are, touch the post-horn below them. There are two tassels hanging from the said post-horn, and the shorter of the two is cut off square.

Forged.

Tolerably well lithographed, on white wove paper, much thinner than the genuine; unperforated; no gum. The circle round the post-horn contains 76 pearls. Two of the strings hanging from the crown distinctly touch the large end of the post-horn. Both the tassels hanging from the post-horn are cut off very obliquely. In almost every other respect, except the points just noted, the forgery is a pretty close copy of the genuine; so our young friends will do well to be careful.

POSTMARKS.

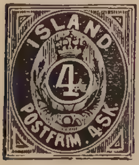
Genuine.—All my cancelled copies bear a large, single circle, like 1, with the name of the post-town in large capitals inside the circle, and date-figures in the centre.

Forged.—I have not seen the forgeries obliterated.

* * *

ICELAND.

Issue of 1873. Ordinary Postals, 2, 3, 4, 8, 16 Skilling; Officials, 4, 8 Skilling.



Some of these stamps are so badly printed that they might be mistaken for lithographs. The forgeries are tolerably good, and not very common at present. I have not yet seen any forgeries of the later stamps, with altered coinage; but, as they are exactly the same as the first issue, with the exception of the necessary change in the figures and words of value, the forgers will not have much to do, in order to produce counterfeits of the set. When the said forgeries *do* appear, I think the general tests given below will suffice for their detection.

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* I noted these stamps as *lithographs* in the first two editions of this work, but Westoby says: The better opinion seems to be that they were surface-printed; the defects probably arose from careless printing, and gave colour to the supposition that they were lithographed."

Genuine.

Engraved in *épargne*, on thin, yellowish-white wove paper; watermarked with a crown; backed with gum of a very brownish-yellow; perforated variously, 12½ and 14 × 13½. The dot over the I of ISLAND is more or less wedge-shaped, and placed a little too much to the right; the top of the A is cut off quite square. The O of POST (or of PJÓN., as the case may be) has a very distinct dot over the top of it, more or less wedge-shaped. The white strawberry-leaves on the crown are very distinct; and the ornaments in the circlet at the base of the crown appear like "40NO," with four dots after them. The triangle in the left-hand upper corner is composed of twenty-four lines, of varying lengths; that in the right-hand upper corner has twenty-six; that in the left-hand lower corner has twenty-eight; and that in the right-hand lower corner has twenty-four. The white portions between the arches of the crown have some very short, vertical lines in them, which look as though intended to be continuations of the lines of the background. The central numeral is surrounded by two sprays of *barley*.

Forged.

Lithographed, on thin, very white wove paper; no watermark; no gum; perforated 12½. The dot over the I of ISLAND is nearly round, too large, and exactly over the centre of the letter. The top of the A is rounded, pointed, or cut off obliquely, according to the state of printing; but never cut off square like the genuine. The O of POST (or of PJON.) has no white dot over it. The white strawberry-leaves on the crown are extremely indistinct, being usually mere blotches. The ornaments in the circlet at the base of the crown are three white dots, then a long blotch, then three more dots. The triangle in the left-hand upper corner has twenty-six lines; that in the right-hand upper corner has twenty-eight; that in the left-hand lower corner has twenty-seven; and that in the right-hand lower corner has twenty-six. The white portions of the crown between the arches are blank. The central numeral is surrounded by two sprays of *wheat*.

POSTMARKS.

Genuine.—The genuine stamps are cancelled with 1, containing name in large capitals, following the curve of the circle, and a fraction-like date in the centre.

Forged.—The postmark on the forgeries in my possession is so very faint that it is difficult to make it out; but it appears like 29, a double circle, with name between the circles, and a blank centre. I must confess, however, that I am not at all sure whether I have deciphered it correctly.

Issue of 1898. 3 Aur on 5 Aur, green; four varieties.

I do not know what is the real status of these stamps, but *Der Philatelist* says that the surcharges were made by a Danish post office clerk, stationed in Iceland, who had the surcharges printed without the sanction of the authorities, at a time when there was a good stock of the 3 aur value on hand. He bought up the entire issue that he had manufactured, and (vainly) tried to sell the stamps for high prices to dealers in Copenhagen.

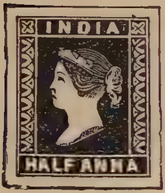
INDIA.

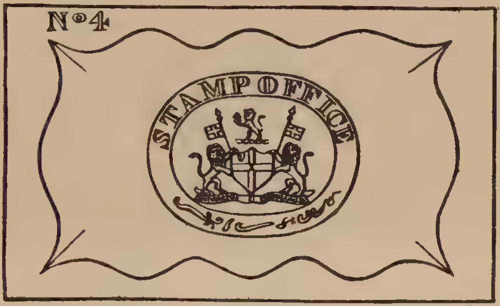
Issue of 1854. ½ Anna, red.

I have called this an "issue," but have never heard of a used specimen. Pemberton says that it was prepared for use, but never issued to the public; Evans says that it is most probably an essay, and this is now, I believe, an ascertained fact. It is a rare stamp, and fetches £10 or more.

Genuine.

Apparently lithographed, on *very* stout, hard, wove paper, of a decidedly yellowish tint. There seem to be some traces of watermark, so I suppose the arms, here illustrated, appear in the whole sheet, as is the case with the other values. In the upper corners there are two ornaments, something like four-leaved flowers, with a coloured line down the centre of each leaf; these lines meet a coloured ring, with a white centre, in the middle of the flower. Each petal of each of the two flowers points exactly towards its respective corner of its containing-square. The inner white line, down the left side of the frame, if prolonged downwards, would coincide with the last stroke of the H of HALF. There are 9½ little dark arches, or half-ovals, down each side of the stamp; *i.e.*, nine perfect ones, with a half one at the bottom. My publisher's Catalogue says that proofs exist, on the watermarked paper, with eight arches.





First Forgery.

Lithographed, on *very* thin, greyish-white wove paper; no watermark. The ornaments in the top corners are copied from the 1 anna, being clumsy crosses *pattée*. The inner white line, down the left side of the frame, if prolonged downwards, would pass *almost* clear to the right of the last stroke of the H of HALF. There are only eight dark arches, or half-ovals, down each side of the stamp.

Second Forgery.

Lithographed, on thin, hard, yellowish-white wove paper; no watermark. The ornaments in the top corners are crosses *pattée*, as in the first forgery. The inner white line, down the left side of the stamp, if prolonged downwards, would cut into the A of HALF. There are eight arches down the right side, the lowest being smaller than the others, and 8¼ down the left side, the quarter-arch being at the top. The colour of this forgery is *carmine*-vermilion, approaching to carmine.

Third Forgery.

Engraved in *taille-douce*, on thick, hard, white wove paper; no watermark. The ornaments in the top corners are crosses *pattée*, as in the two forgeries already described. The inner white line, down the left side of the stamp, if prolonged downwards, would completely obliterate the last stroke of the H of HALF, and also extend considerably to the right of it as well; that is to say, the white line, while corresponding on the one side with the *inner* outline of the last stroke of the H, is decidedly *broader* than the said stroke. There are eight dark arches down each side of the stamp. This is not a bad-looking forgery; I first saw it in 1892. The ink stands out distinctly from the surface of the paper. It is a pure vermilion in colour.

Fourth Forgery.

Poorly lithographed, on medium, very white wove paper; no watermark. There is a four-petalled flower in each of the upper corners, but each flower has merely a clumsy, dark-coloured X in the centre of it. The inner white line, down the left side of the stamp (which is very thin and faint at the bottom), if prolonged downwards, would pass clear to the right of the H of HALF. There are eight dark arches down the right side, and the same number down the left side, except that the bottom one on the left side is not quite perfect. The words of value are in tall, thin letters, very ragged-looking. The colour is exactly like the peculiar shade of one of the 5 c. Philippine Isles, something between lake and vermilion.

Fifth Forgery.

This is not likely to deceive. Lithographed, in *black*, on medium, white wove paper, with an orange-red wash on the face; no watermark. The ornaments in the top corners are crosses *pattée*. The inner line, down the left side of the stamp, if prolonged downwards, would cut well into the A of HALF. There are only seven dark arches down the right side, and $7\frac{3}{4}$ down the left side, the imperfect one being at the bottom.

POSTMARKS.

Genuine.—Uncancelled.

Forged.—32, with $\frac{B}{1}$ in the centre; 42, without numerals; 101.

Issue of 1854. ½ Anna, blue.

Genuine.

Lithographed (?), on *very* thick, yellowish-white wove paper, very rough, and bearing part of the watermark which covers the sheet. The design is very similar to that of the ½ anna, red, but not identical. The ornaments in the top corners are the four-petalled flowers, the same as in the ½ anna, red. The inner line down the left side of the stamp is exactly the same width as the last stroke of the H of HALF, and, if prolonged downwards, would just coincide with it. There are eight dark arches down each side of the frame. In my specimens, the A of HALF, and the first A of ANNA are somewhat rounded at the top, while the last A of ANNA is cut off perfectly square. The cross-bar of the A of HALF is set *very* low down, much lower than the cross-stroke of the H.

First Forgery.

Lithographed, on *very* thin, white and yellowish-white wove paper, no watermark. The ornaments in the top corners are like those of the genuine, except that the right-hand one is somewhat malformed, and also has the four radiating lines in the centre of the flower of unequal lengths. The inner white line, down the left side of the stamp, is very slightly thinner than the last stroke of the H of HALF, and, if prolonged downwards, it would slightly overlap the said stroke, to the right of it. There are eight arches each side. The A of HALF, and the first and last A of ANNA, are all cut off perfectly square at the top. The cross-bar to the A of HALF is only very slightly lower than that of the H. The paper is almost *pelure*. This is a good-looking forgery, and would deceive very many, if printed on thick paper.

Second Forgery.

Poorly lithographed, in a chalky blue, on medium, *very* white wove paper, no watermark. This is exactly the same (except in colour) as the fourth forgery of the ½ anna, red, so I need not repeat the tests.

Third Forgery.

This is not likely to deceive. Lithographed, in *black*, on blue-faced, white wove paper, of medium thickness, no watermark. The colouring has, apparently, been put on by hand, and is almost a green. This stamp, except for the colour, is the same as the fifth forgery of the ½ anna, red.

POSTMARKS.

Genuine.—32, with *five* hexagons; 41; 38, with smaller dots, and no numeral in the centre, or with letter in the centre.

Forged.—The same as in the forged ½ anna, red; also 100.

Same Issue. 1 Anna, red.

Genuine.

Lithographed (?), on *very* stout, yellowish-white wove paper, usually showing part of the watermark of arms, as before; backed with yellowish-brown gum. There are only two rows of dots on the base of the Queen's neck. If the inner white line of the frame on the left-hand side were prolonged downwards, it would cut into the right-hand side of the O of ONE. The last A of ANNA is either rounded or slightly pointed at the top. The chignon at the back of the Queen's head is a good deal shaded, and not at all prominent. There are eight dark arches down each side of the stamp.

First Forgery.

Nicely lithographed, on very thin, greyish-white wove paper; no watermark; no gum. There are three rows of dots for most of the way across the base of the Queen's neck, the upper row, generally, being blotched into the outline above. If the inner line of the frame on the left-hand side of the stamp were prolonged, it would pass clear to the right of the O of ONE. The last A of ANNA is quite square, and very broad at the top. The chignon is almost entirely white, causing it to be the first thing which strikes the eye, in looking at this forgery.

Second Forgery.

Lithographed, in very greenish *blue*, on medium, white wove paper, no watermark. There is a seven-petalled white flower, with no lines of shading in it, in each of the top corners. There are no dots at all on the base of the Queen's neck. The last A of ANNA is cut off perfectly square at the top. The word INDIA is in very thin, *very* tall letters, nearly double the height of the words of value, instead of being in fat, short letters, rather smaller than the said words of value. There are 8¼ arches down each side of the stamp. The ornaments in the coronet are twelve shapeless, white lumps, instead of the neat crosses *pattée* of the genuine. This forgery is not at all likely to deceive. I have never seen any but the one specimen from which I am now describing, so it cannot be very common.

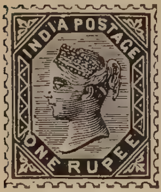
POSTMARKS.

Genuine.—The same as in the ½ anna, blue.

Forged.—62, 100.

Issue of 1881-3. 1 Rupee, slate.

Genuine.



Engraved in *épargne*, on rather stout, yellowish-white wove paper, watermarked with a star, perforated 14. The lettering is all square-ended, neat, and regular. There are seventy-three horizontal lines of shading in the central octagon, counting down the left-hand side. The white space, between the lines and the octagonal frame, is of equal width all round. The highest part of the coronet touches the seventh line from the top; and the lowest part of the bust or neck touches the third line from the bottom. The small white dots in the dark triangles at the sides of the stamp are exactly in the centres of the said triangles. Each of the pearls in the top row of the coronet has a small, dark crescent-shaped line of shading in it. The next row consists of 4½ large, diamond-shaped ornaments, each diamond being composed, apparently, of a large, diamond-shaped stone, with a row of small stones all round it. The colour is slate.

Forged.

This is, I suppose, the counterfeit that was the subject of a police-raid and seizure in India some time ago. Lithographed (?), on stout, very soft and spongy, coarsely-wove, yellowish-white paper, badly perforated 14 × 13½ (about), no watermark. The lettering is all round-ended, and more or less ragged, or woolly-looking. There are only sixty-six horizontal lines in the central octagon, counting down the left side as before; and the thirteenth from the bottom is broken and almost absent. This is an easy test; as the place is very conspicuous. The white space, between the lines and the octagonal frame, is much wider at the top and bottom than anywhere else. The highest part of the coronet touches the sixth line from the top; and the lowest part of the neck touches the second line from the bottom. Several of the white dots (notably the one opposite to the Queen's nose) are not placed centrally in the little dark containing-triangles. There is no line of shading in any of the pearls in the coronet. The second row, where the diamond-shaped clusters of jewels ought to be, is a mere jumble of marks, without any pattern. The colour is greenish-slate. I have, unfortunately, only a very heavily-postmarked specimen from which to describe; and am thus unable to speak of the portrait; but, if it is as badly imitated as the coronet, it is not likely to deceive collectors. As to its having deceived the officials, that is no wonder; for they rarely have time (or inclination) to examine stamps as closely as we do!

POSTMARKS.

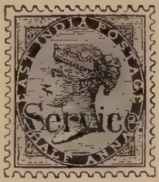
Genuine.—1, 32.

Forged.—This forgery has passed the post, and bears one of the usual Indian cancellations. It came to me on an exchange-sheet.

Issue of 1874. Surcharged with large Service, and Bengal Secretariat in addition;

½, 1, 2, 4, 8 Annas.

Genuine.



The S of SERVICE is 4 millimetres high; the other letters being exactly half that height. From the beginning of the S to the end of the stop after SERVICE, the distance is a shade over 16 millimetres.

Forged.

These are the genuine Indian stamps, with forged surcharges. I have not been able to procure genuine specimens with the BENGAL SECRETARIAT surcharge, so have described from comparison with my copies simply surcharged SERVICE. In these forgeries, the S of SERVICE is exactly 3 millimetres high; the other letters being the same height as the genuine. The V is too small, the point not coming down so low as the bottoms of the other letters. From the beginning of the S to the stop after the word, the distance is exactly 15 millimetres. The peculiarities to be noted in the other surcharge of BENGAL SECRETARIAT are as follows (though I cannot say whether they are copied from the genuine or not):—The A of BENGAL is very slightly smaller than the rest of the letters, and the L is printed somewhat above the level of the rest. The S of SECRETARIAT is decidedly lower than the level of the following letters, and the C is a Continental C, with the bottom hook exactly like the top one, so that it looks, to an English eye, very like a G. This would point to a Continental source for these forgeries, as I never saw such a C in an English fount of type.

POSTMARKS.

Genuine.—1; 32 (with four and five hexagons); 35; and a small edition of 56, with large letters instead of numerals, in the centre.

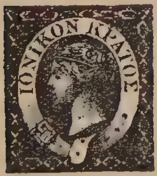
Forged.—The stamps, being genuine, have, of course, genuine postmarks. My specimens bear 1; 32 (with four hexagons); 35.

* * *

IONIAN ISLANDS.

Issue of 1859. Yellow, Blue, Red.

Genuine.



Engraved in *taille-douce*, on fairly stout, rough, white wove paper. The yellow stamp has no watermark, but the blue one is watermarked with a double-lined "𝟚," and the red stamp with a double-lined "𝟙." I have always thought that the red stamp must have been intended for a 1d. value, and the blue for a 2d.; but all the catalogues agree in reversing this order. The stamps measure 19 × 21½ mm. The letters of the inscription do not touch each other anywhere; and the I of IONIKON is exactly level with the centre of the Queen's upper lip. The chignon touches the border of the inner oval, between the A and T of the second word. The central oval is not solid, but is composed of fine, engine-turned lines, set very closely together, and showing a few lozenge-shaped, white spots, one of which will be seen just opposite the point of the Queen's nose, another close to the eyebrow, and another near the buckle of the garter. The ornaments on the coronet are two *fleurs-de-lys* and two crosses *pattée*, placed alternately; and the front cross *pattée* does not touch the outline of the oval. The face and neck are shaded all over, so that no patches of white are to be seen anywhere; and the said shading is composed of rows of dots, regularly disposed, none of these dots merging into lines, except two or three dots at the end of each row, just at the back of the neck. The whole design is very finely executed, in a manner altogether beyond the power of a lithograph to imitate. There is no outline anywhere, round the Queen's head; but, *per contra*, there is a strong line to the base of the crown, right across the head. The nose is straight, the mouth open, and the chin is not at all retreating. The corners of the stamp, between the name-oval and the frame, are filled in with white, engine-turned tracery, on a coloured ground. The name-oval, or garter, in the parts not occupied by the lettering, is shaded by eight fine lines on the left, and nine on the right, following the curve of the oval; and the two upper holes in it, on the right side, are nearly large enough to fill up the width of three lines of shading. The general appearance of the portrait reminds one very strongly of that on the old, large, square New South Wales stamps.

First Forgery.

Poorly lithographed, on thin, rather hard, white wove paper; no watermark. The letters KP of the second word touch each other at the bottom. The I of IONIKON is level with the Queen's mouth. The chignon touches the oval, under the A of the second word. The central oval is solid, with no white spots visible in it. The ornaments on the coronet appear to be all crosses, but the alternate ones are so badly done that they may have been intended for *fleurs-de-lys* after all. The front cross almost touches the oval. The neck and front of the face are not shaded all over, leaving some white patches, which are not visible in the genuine. The whole design is very coarse, and the imitation engine-turning, round the borders of the stamp, is very poor.

Second Forgery.

Very poorly lithographed, on thin, rather hard, white wove paper; perf. 10 or 11; no watermark. There is a very distinct line joining all the letters NIKON and KPATO together at the top, and another line joining KON at the bottom. The I of IONIKON is like the genuine. The chignon does not touch the oval at all. The groundwork of the central oval is formed by crossed, wavy lines, very coarse, and showing hundreds of white spots all over. The ornaments on the coronet are all distinct crosses. The front of the face and the front of the neck are both quite white and unshaded. This is a miserable production, and not very likely to deceive anyone.

Third Forgery.

Lithographed (my single copy in brilliant scarlet!), on thick, hard, very white wove paper; no watermark. The letters of the inscription are separate, as in the genuine. The I of IONIKON is level with the point of the Queen's nose. The chignon does not touch the border of the oval. The right side of the central oval seems to be solid, but the left side is formed by crossed, oblique and perpendicular lines. The ornaments on the coronet are a cross *pattée*, a *fleur-de-lys*, another cross *pattée*, and a white pearl, where the last *fleur-de-lys* ought to be. The front of the face and the front of the neck are unshaded. The profile is extremely ugly, with nose and mouth squeezed together.

Fourth Forgery.

This is decidedly the best, and it is far beyond the old counterfeits, which have done duty for so many years. I first saw it in 1897. Engraved in *taille-douce*, on smooth, white wove paper, no watermark, white gum. I have only the orange, so the absence of watermark is no test. The stamp is somewhat larger than the genuine, measuring 19½ × 22 mm. There is a strong, dark outline, all round the portrait, this being especially noticeable in the front of the neck. The outline of the base of the crown is not prominent, being far lighter than the outline of the face, etc. The nose is very decidedly arched in the middle, the mouth is closely shut, and the chin is very weak and retreating. The face is covered with a sort of cloudy stippling, light and irregular, the back of the neck is shaded with strong, oblique lines. The background, behind the head, which is much the darkest part of the whole stamp in the genuine, is lighter than the frame in this counterfeit, the lines being thin, scratchy, and wide apart. The corners of the stamp, between the oval and the frame, are filled with thick, scratchy, dark lines on a light background, and do not form any particular pattern. There are only eight lines of shading on the right side of the garter, below ΚΡΑΤΟΣ, and the upper hole in the garter does not anything like fill up the width of three lines; while the two lower holes on the same side exactly fill up the width of *two* lines of shading. The general appearance of the portrait reminds one of that on the old St. Lucia stamps.

POSTMARKS.

Genuine.—96, 97 (both rare !). Also pen-stroked.
First Forgery.—1, 10. Also 37 and 42, both without numerals.
Second Forgery.—5, without numerals ; 10.
Third Forgery.—Uncancelled.
Fourth Forgery.—Uncancelled.

I conclude that most of my readers are aware that the genuine stamps are very rarely found (genuinely) cancelled, and a specimen that has really done postal duty is worth as many pounds as the unused ones are worth shillings. My publisher's catalogue says: "Collectors are warned to exercise special care in purchasing used specimens on original covers, as dangerous forgeries have been made with genuine stamps, purporting to have been used."

ITALY.

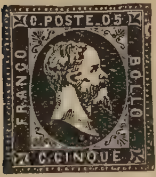
The early issues of these stamps were, of course, intended for the Kingdom of Sardinia, but I place them all here, for convenience of reference.

Issue of 1851. 5 Centesimi.

Genuine.

Lithographed, in black, on yellowish-white wove paper. All the C's of the inscriptions have very square shoulders, so that each one looks just like an E without the central tongue. The O of FRANCO is very square;

while the final O of BOLLO is oval. The king appears to have got the mange, or some similar disease; for his hair is all coming off in patches, and is cropped very close. The eye is very small and indistinct. The beard points very much forward, towards the right bottom corner of the spandrel below it, and it hangs down level with the top of the final O of BOLLO. There is a small, round stop after the upper C., a distinct hyphen after POSTE, and a round stop after the lower C. The o of 05 is no larger than the 5. All round the outside of the stamp, there is a border of pearls; thirty-two along the top, thirty-six down the left side, thirty-six down the right side, and thirty-two along the bottom; reckoning the corner-pearls as belonging to both horizontal and vertical rows. The bottom pearls of the right and left sides do *not* form the first and last pearls of the bottom row; but the pearls in the top corners serve for both top and sides. The line of shading along the bottom of the neck, which marks the spring of the shoulder, scarcely curves up at all, and follows almost exactly the outline of the base of the neck. In many specimens, the said line is so very faint as to be practically invisible.



First Forgery.

This is new to me (1904). Lithographed, on medium, white wove paper. The upper C has fairly square shoulders, but its upper limb, which ought to be rather shorter than the lower one, is, if anything, rather longer. The lower C is rather more rounded than the genuine, and its upper limb is also much longer than the upper limb of the genuine, which is abnormally short. The C of CINQUE is fairly well imitated. The hair is well-defined, moderately long, and wavy. The eye is large and very dark, and there is a strong, black line coming down from it, almost joining the curl of the nostril, which is also very prominent, though quite invisible in my genuine specimen. The beard is very much too dark, and hangs down level with the middle of the last O of BOLLO. There is a hyphen after the upper C, a much larger hyphen after POSTE, and a fairly round, large stop after 05. There is a very distinct hyphen, instead of a round stop, after the lower C. The little tongue of the Q, which, in the genuine, is exactly above the middle of a pearl, is above the space between two pearls in this forgery, and points straight downwards, instead of slightly towards the right. The o of 05 is wider than the 5. There are thirty-one pearls along the top of the stamp, thirty-four down the left side, thirty-seven down the right side, and thirty-two along the bottom. The pearls in the bottom corners are in a line with both bottom and side-rows. The moustache is very black and heavy, and there is some strong shading of dotted lines up the back of the neck, up the centre of the neck, and obliquely in front, near the bottom, besides the shading from the ear to the Adam's apple. None of this shading, except that from the ear to the Adam's apple, can be seen in my genuine specimen. The portrait, in this forgery, is much more like the king than the genuine is.

Second Forgery.

This also is new to me since the last edition of my work. It is lithographed, on medium, hard, very yellowish wove paper. All the C's are much more rounded than in the genuine, or in the first forgery. The O of FRANCO is the same shape as the final O of BOLLO. The hair is fairly like the genuine; the eye and eyebrow are very marked. The stop after the upper C is too large, while that after the lower C is too small. The pearls seem to be the best test for this forgery; there are twenty-nine along the top, thirty-one down the left side, thirty-one down the right side, and twenty-eight along the bottom. There is no pearl in the left top corner. The neck is rather heavily postmarked in my specimen, but, as far as I can see, there is no shading on it. The tail of the Q of CINQUE is above the beginning of a pearl. This is not at all a bad counterfeit.

Third Forgery.

Lithographed, in intense black, on very white wove paper. All the C's of the inscriptions are different; but they are all more or less rounded, instead of square. The king's hair is long and wavy, though there is a white patch at the back of his head. The eye and eyebrow are distinct, and strongly marked. The beard is short, and points downwards; it does not come lower than the last L of BOLLO. There is no hyphen between POSTE and 05, and the 0 looks sensibly larger than the 5. There is an indistinct bordering of dots round the stamp, instead of pearls. The line of shading near the bottom of the neck is very much arched, and toward the back of the neck it is at some distance from the outline of the base. The *fleurs-de-lys* in the corners are not very distinct, and those in the lower corners are something like crosses *pattée*. The Adam's apple in the king's throat is not visible in the forgery, but it is well developed in the genuine 5 c. This counterfeit is very poor, and not likely to deceive.

Same Issue. 20 Centesimi.

I had no forgery of this value, when the last edition of my book was published.

Genuine.

Lithographed, in fairly bright blue, on thick, white wove paper. The O of FRANCO is very square. The hair is the same as in the genuine 5 c., the eye ditto. The beard is also the same. There is a small hyphen after the top C, a larger hyphen after POSTE, and a large, round stop after 20. There is a large, round stop after the lower C. There are thirty-one pearls along the top, thirty-eight down the left side, thirty-five down the right side, and thirty-one along the bottom, counting, as before, the corner-pearls in each case. The pearl in the left top corner is set too low, and is rather smaller and darker than the one to the right of it. The line of shading along the base of the neck is the same as in the 5 c. There is not much trace of any shading along the back of the neck, but there is a little above the centre of the base of the neck, and some more near the base of the front of the neck. There is the merest trace of an eyebrow, and the curl of the nostril is almost invisible in most specimens.

First Forgery.

This is very like the first forgery of the 5 c. It is lithographed, in almost indigo-blue, on thick, very hard, yellowish-white wove paper. The O of FRANCO is quite oval. The hair is long and wavy, as in the first forgery of the 5 c.; the beard and moustache are much too dark. There is a round stop after the upper C., a thin hyphen after POSTE, and the figures 20 are very thin, and without a stop after them. The stop after the lower C is too small, level with the bottom of the C, and equidistant between the C and the V. In the genuine, the stop is considerably above the level of the bottom of the C, and much nearer to the C than to the V. There are about thirty-one pearls along the top, thirty-four down the left side, thirty-seven down the right side, and thirty-one along the bottom; the pearl in the left top corner is about the largest of the lot, and it is level with the top row. The shading on the neck is the same as in the first forgery of the 5 c. The eyebrow is very strongly marked, and the eye is large and blotchy. The curl of the nostril is strongly defined, and there is an almost perpendicular line from the curl, pointing down towards the moustache. There are two large spots on the cheek: one near the hair, in front of the ear, and the other above the middle of the moustache.

Second Forgery.

This is very similar to the third forgery of the 5 c. Lithographed, in paler blue than the first forgery, on medium, white wove paper. An easy test for this counterfeit is, that there is a flaw in the head of the P of POSTE, making the word read FOSTE, and the S is shaped like an ordinary S, whereas the genuine, and the forgeries hitherto described, have the S of this word shaped like a reversed Z. The O of FRANCO is fairly oval. The hair is very long. The eye is larger and more distinct than in the genuine, and the eyebrow is very long. The beard affords an easy test; it points straight downwards, towards the space between the letters NT of VENTI. There is an almost circular stop after the upper E, a circular stop after POSTE, and a tiny little white dot, touching the base of the o of 20. These latter numerals are close together, though they are far apart in the genuine. The stop after the lower C is level with the bottom of the C, instead of being raised. There are thirty-five pearls along the top, forty-two down the left side, forty down the right side, and about thirty-five along the bottom. The pearl in the left top corner is level with the top row, and the one in the right top corner is fairly large and round, though the genuine is almost an upright oblong. The line of shading along the base of the neck does not follow the outline, but runs up much too high at the back. There is some strong, horizontal shading at the back of the neck, but none anywhere else. The moustache is not nearly bushy enough, and tapers to a long, wavy point. In all my specimens, there is a white line above the outline of the nose, as though the artist had intended to make a classical proboscis, instead of a snub. This counterfeit is not at all likely to deceive.

Same Issue. 40 Centesimi.

Lithographed, in rose-red, on yellowish-white wove paper. The C's are square-shouldered, as in the 5 c.; the O of FRANCO is square. The hair is not so mangy as in the 5 c., but I cannot say whether this is always the case or not. My specimen shows the eye, eyebrow, and curl of the nostril distinctly. The beard is the same as in the 5 c. In my specimen, there is a hyphen under the upper C, another hyphen after POSTE, and a very distinct, circular stop after 40. The 4 has an open top. The lower Ç is very close to the ornament in the left lower corner, and the stop after the C is level with the middle of the letter. There are thirty pearls along the top of the stamp, thirty-seven down the left side, thirty-six down the right side, and thirty-one along the bottom. There is no pearl exactly in the right top corner, and the one in the right bottom corner is set too far to the left. There is a row of pearls mixed up among the feet of the letters C. QUARANTA. These pearls can be sometimes made out in the other values, but not nearly so distinctly as in my specimen of the 40 c. They are no improvement to the design. The tail of the Q is a straight down-stroke. It is slightly to the right of the centre of the bottom of the letter, and points downwards, rather to the right of the centre of the pearl beneath it. The line along the base of the neck is the same as in the 5 c. The numerals are about as far apart as the TE of POSTE.

First Forgery.

This is like the first forgery of the 5 c. It is nicely lithographed, in a rather chalky rose-red, on thick, hard, yellowish-white wove paper. The O of FRANCO is oval. The hair is the same as in the first forgery of the 5 c. The eye, the line coming down from it, and the curl of the nostril are also the same as in the said forgery. The moustache is too large and too prominent, and the beard is too dark and hangs down to the level of the middle of the final O of BOLLO. Thus it appears to be the same as the first forgery of the 5 c., with value altered. There is a round stop, instead of a hyphen, after the upper C, a hyphen after POSTE, and no stop after the 40. The 4 is an open figure, as in the genuine, but the cross-bar is plain, instead of having a serif at the right-hand end. There are thirty-one pearls along the top of the stamp, thirty-four down the left side, thirty-seven down the right side, and thirty-one along the bottom; they are much more prominent than in the genuine, and the one in the left bottom corner is larger than any of the others. All four corner-pearls are set exactly at the corners. There is no sign of any pearls among the feet of the letters C. QUARANTA. The tail of the Q is exactly in the centre of the bottom of the letter, and it points to the left-hand edge of the pearls below it.

Second Forgery.

Rather well lithographed, in a sort of dull lilac-rose, on thin, white wove paper. The C's are fairly square-shouldered; the O of FRANCO is too oval. The hair on the top of the head is too long. The curl of the nostril is invisible. The beard hangs too straight down; it points at the T of QUARANTA, instead of at the final A. The C in the lower label is not too near the ornament in the left corner. There are twenty-eight pearls along the top of the stamp, thirty down the left side, thirty-two down the right side, and twenty-nine along the bottom. The pearl in the left top corner is set just a shade lower than the level of the pearls in the top row; in the genuine it is set so low as to leave a blank in the said top corner. There is no sign of any pearls among the feet of the letters C. QUARANTA. The tail of the Q is set exactly in the centre of the bottom of the letter, and it points downwards, towards the centre of the space between two pearls. This is not a bad-looking forgery.

Third Forgery.

This is, apparently, the same as the third forgery of the 5 c. It is badly lithographed, in rose-red, on rather thick, yellowish-white wove paper. The C of FRANCO is almost as square as the genuine, but the other C's are perfectly rounded. The O of FRANCO is oval, and looks very much squeezed up. The hair shows great white blotches all over it, but it appears to be long and wavy, instead of being cropped *à la militaire*. The eye is a very large, dark blotch, and the eyebrow is long; the curl of the nostril is not visible. The beard is quite white, and points straight down to the N of QUARANTA. There is a round stop after the upper C, nothing after POSTE, and nothing after 40. The two numerals are very close together. The lower C is a long way from the ornament in the left bottom corner, so that there would be nearly enough room to insert another letter between them; the stop after the C is level with the base of the letter. The pearls are so blotched that I have not been able to count those down the left side and along the bottom; but, as far as I can make out, there are thirty-four along the top, and thirty-nine down the right side. There is no sign of any pearls among the feet of the letters C. QUARANTA. The tail of the Q projects from what would be the right lower corner of the Q, supposing the letter were a square; and it points obliquely down to the right. The line along the base of the neck comes up too high at the back, the same as in the second forgery of the 20 c. The triangular spandrel above the lower C contains an ornament quite different from the other three; it appears to be filled with four large, dark balls.

Fourth Forgery.

This is exceedingly like the one just described, except that the hair is not so blotchy. It is lithographed, in a sort of dull pink, on hard, yellowish-white wove paper. I need only give one test, which will be quite sufficient for its detection, and that is, that the lower label only bears the word QUARANTA, the C being omitted.

POSTMARKS.

Genuine.—42, without central numerals; also occasionally a hand-stamped flourish, something like a doubly-interlaced 8.

First Forgery.—Uncancelled, also 42, without numerals.

Second Forgery.—Uncancelled.

Third Forgery.—10, 23.

Fourth Forgery.—Something like 38, without central numerals, but the figure appears to be a circle, instead of a diamond, and the dots are almost diamond-shaped.

BOGUS 5 CENTESIMI.

Lithographed, in olive-green, on medium, hard, white wove paper. This appears to be an early impression from the stone of the third forgery of the 5 c.; and, as it is printed in a fancy colour, I need say no more about it.

It is postmarked with round dots, like those of 38, but I do not know the shape of the entire postmark.

Issue of 1853. 5, 20, 40 Centesimi.

I have no forgeries of this issue, but any amount of reprints, both uncancelled and postmarked. The genuine stamps are embossed, without colour, on coloured wove paper, rather thin and coarse-grained. The colours are: 5 c., blue-green; 20 c., pale blue; 40 c., pale rose; the shades being pretty constant. The reprints are generally in darker colours—5 c., yellow-green; 20 c., dark blue; 40 c., a sort of lilac-rose;—but there are also fancy colours. I have a 20 c., for instance, on yellow-green *card*. They are often got up very well, with nice-looking postmark, on old letters (of the proper date), pieces of old paper, etc.

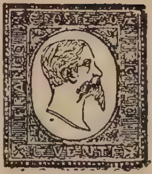
POSTMARKS.

Genuine.—1. Also 29, with a six-pointed asterisk at the bottom, where the T of MONTAIGNE is in our illustration of 29.

Reprints.—1. Also 42, without numerals. No. 1 may be found, bearing the names of Biella, Genova, Torino, Vercelli, etc., the last being the commonest.

Issue of 1854. 5, 20, 40 Centesimi.

Genuine.



Embossed with white oval, the rest in colour, on moderately stout, white wove paper.

I have no forgeries of this set; but, as in the case of the 1853 issue, there are all sorts of reprints, in various colours, and on various papers, many of them being got up nicely, on old pieces of paper, with good-looking postmarks. Also, for the benefit of the seeker after errors, the reprinters have provided a sufficiency of inverted heads. I find in my book a 40 c. on lilac-rose card, and another 40 c., in *green*, on pale green paper, etc.

POSTMARKS.

Genuine.—As in the 1853 issue.

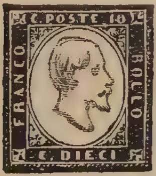
Reprints.—1 and 42, as in the reprints of the 1853 stamps.

Issue of Jan., 1856. 5, 10, 15, 20, 40, 80 c., 3 lire; unperforated (for Sardinia).

Issue of March, 1862. 10, 20, 40, 80 c.; perforated 12 and 11½ (for Italy).

Genuine.

Head only embossed, the lettering, etc., being now in white, on coloured background; white wove paper, unperforated, or perf. 11½, 12. These stamps, *unperforated*, were for Sardinia, like the issues of 1851, 1852, and 1853, and date from 1856. The unperforated set includes the 5 and 15 c. and 3 lire, which were never issued perforated.



Forged Perforations.

The stamps themselves have not been forged, so far as I know, but both the genuine remainders of the unperforated set, and the reprints, may be found with forged perforations. Gibbons notes the following varieties of forged perforations: 7, 9½, 10, 11, 12½, 13, 13½, 14. Perforated specimens of the 5 and 15 c. and 3 lire, of whatever gauge, are fraudulent. Bacon's *Reprints* says: "The 5, 20, and 40 c. were reprinted by a Berlin dealer in 1889 and 1890, on white wove paper, and with white gum. The impression is not so clear as that of the originals, the ornaments in the spandrels being very thick and smudgy. The reprints are found imperforate, *also perf.* 11½." It would thus appear that *some* of the reprints have the same gauge of perforation as the genuine. I have, in my book, the 5 c. and 80 c., perf. 12; the 5 c., perf. 11½; and two stamps with mixed perforations: one is the 5 c., perf. left, 12; top, 11½; right, 12½, and bottom 11. The other is a 3 lire remainder, perf. exactly the same. The 15 c. of this type may also be found with some of the above perforations. They are all fraudulent, as it was never issued in a perforated state. I have one (duly postmarked!) on an old letter from Bologna, with date and postmark of "27 Gen. 63."

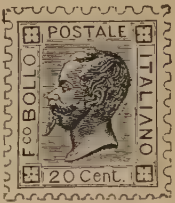
POSTMARKS.

Genuine and forged as before.

Issue of 1877. 20 c., orange.

Genuine.

Engraved in *épargne*, on white wove paper, crown watermark, perf. 14. All the lettering is particularly clear, and sharply-cut. There are ninety horizontal lines in the central rectangle, and these lines do not touch the double-lined frame of the F^{co} BOLLO label to left of them. The whole of the face is shaded with wavy, horizontal lines, except an extremely narrow space in the front of the forehead, where the lines do not quite come to the outline. The P of POSTALE is $\frac{3}{4}$ mm. from the left-hand end of the containing-label. The O of 20 does not touch the frame below it, and the stop after CENT. is equidistant between the T and the end of the frame.



Forged.

This is not very likely to deceive anyone but a tyro; but, as I have received two or three specimens, at different times, I thought I might as well describe it.

Coarsely lithographed, in carmine-vermilion, on white wove, and also on white laid paper, no watermark, unperforated. The laid paper copy has the lines running obliquely, like an envelope, and has a wide margin. The lettering is rather blotchy; the O of ITALIANO being very badly drawn. There are only fifty-one horizontal lines in the central rectangle, counting down the left side; and they join the outer of the two perpendicular lines, under the letters F^{co} BOLLO. The ends of these horizontal lines are also joined by an outline down the right side. The shading on the face is extremely coarse, and almost straight, instead of wavy; and there is a great patch of white on the forehead, and a white space at the bottom of the neck. The P of POSTALE is only about $\frac{1}{4}$ mm. from the end of the frame. The O of 20 touches the frame-line below it, and the stop after CENT. *almost* touches the outline of the frame to right of it.

POSTMARKS.

Genuine.—1, 76. Also one rather like 46, with lettering in the centre.
Forged.—1, 29.

Surcharged Issue of 1890-1.

Genuine Surcharge.

At this date, the 5 c., green, of the 1879 issue, was surcharged C$^{\underline{mi}}$ 2 (two types of numeral), and the 30 c., brown, and 50 c., purple, were both issued with the surcharge C$^{\underline{mi}}$ 20, as illustrated here. These were the only values of the postals which were surcharged.

C$^{\underline{mi}}$ 20

Bogus Surcharge.

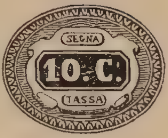
I have, in my book, the 20 c., orange, of 1879, with the added (and useless) surcharge C$^{\underline{mi}}$ 20. This is, of course, bogus.

UNPAID STAMPS.

Issue of 1863; 10 c., yellow, orange.

Genuine.

Lithographed, on coarsely-wove white paper. The lines behind the shield are all wavy. The corner-scroll, to the left of SEGNA, is lower than the one to the right. The base of the 1 of 10 is on a level with the 0 and the C, as will be perceived by the use of a straight-edge. The outer oval contains fifty V-shaped ornaments.



First Forgery.

Rather poorly lithographed, on finely-wove, very white paper. The lines behind the top and bottom of the scroll are wavy; but those at the side are straight. The corner-scroll, to the left of SEGNA, is much higher than the similar one to the right. The bottom of the 1 of 10 does not come nearly so low as the 0 and the C. There are only forty-nine of the V-shaped ornaments in the outer oval, and one of them, almost below the T of TASSA, is either upside down, or is very badly drawn.

Second Forgery.

Engraved in *épargne*, *in blue*, on thick, hard, white wove paper. Except for the colour, it is a better-looking counterfeit than the one just described. There are only forty-seven V-shaped ornaments round the outer oval, and this is an easy test, which will be found amply sufficient.

POSTMARKS.

Genuine.—I have no cancelled specimen.

First Forgery.—1. Also an oval of eight parallel bars, something like 76, but much smaller.

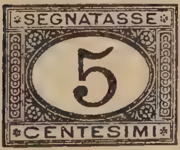
Second Forgery.—A small imitation of 34, done in pen-and-ink.

Issue of 1870-4. 1, 2, 5, 10, 30, 40, 50 c.

The forgeries of these stamps are not particularly good; nevertheless, they are very common, and seem to be generally accepted by young collectors as authentic.

Genuine.

Nicely engraved in *épargne*, on stout, white wove paper, perforated 14, watermarked with a crown, lying on its side, the numeral printed in crimson, the rest of the stamp in buff. In each corner of the stamp, before and after the words SEGNATASSE and CENTESIMI, there is a little flower or star, formed by six coloured dots, surrounding a coloured ring with a white centre. These four flowers or stars are very distinct, and nicely engraved. In the corners of the inner frame, under the first and last letters of SEGNATASSE, and above the C and I of CENTESIMI, there are four flowers, something like dog-roses, but with six petals; these are very nicely drawn, and perfectly distinct. The ornaments down the side-frames of the stamp are rather peculiar: they consist of five horse-shoes, round end uppermost, with a white ball in the centre of each horse-shoe; then a white ring, with a white ball in the centre of it; then five similar horse-shoes, but with the round ends



downwards; also with a white ball in the centre of each. I have called these ornaments "horse-shoes" for convenience of description, but, in reality, they are evidently meant to represent white rings, with white balls in the centre, like the middle ornament, but overlapping each other, like the slates of an house, so that part of each is hidden by its neighbour. The outline of the central oval is formed by a thin, coloured line, then a thin, white line, then a broad, coloured line, then another white line; so that the broad, coloured line does not touch the frame anywhere. The whole of the stamp is surrounded by a thick, coloured line, but the top, bottom, and side-frames, inside this coloured line, are *not* joined together, but are in four separate pieces.

Forged.

Indistinctly lithographed, on moderately stout, white wove paper, no watermark, perforated 13, the usual forgers' gauge. The colour of the stamp has been fairly imitated, but the central numeral is too much of a magenta, *i.e.*, there is a slight blue tint in the red. There is, of course, no watermark. The four little stars or flowers, before and after the words SEGNATASSE and CENTESIMI respectively, are very poorly done; they are all different, and the dots are irregularly placed, some of them blotched together, the central portion of each being a plain, coloured dot, instead of a coloured ring with a white centre. The four flowers in the corners of the inner frame are extremely indistinct, so that it is impossible to make out the six petals. The ornaments down the right-hand side-frame are disposed in the same manner as in the genuine, except that there are only four horse-shoes, round end upwards, and four also, round end downwards. They are very coarsely done, the central balls looking like irregular white dots, rather than balls. In the left-hand side-frame the ornaments are ten horse-shoes, round end uppermost, the central one being like all the rest. The outline of the central oval is formed by a thin, coloured line, rather ragged, then a very ragged and irregular white line, then a broad, coloured line, which touches the outline of the left-hand side-frame. The whole of the the stamp is surrounded by a thick, coloured line, as in the genuine; but the top, bottom, and side-frames are all joined together, by their thin outlines being carried, almost unbroken, right round the stamp. I should not consider the above counterfeits at all dangerous, but, as I have before remarked, they are very common, and seem to take in our more youthful amateurs very readily.

Same Issue. 1, 2, 5, 10 Lire, blue and brown.

These are of a somewhat different design, and must therefore be described separately. I have not met with the counterfeits very frequently. The genuine stamps were originally issued in pale blue with reddish-brown numeral; but, in 1892 the 1 lira, and in 1895 the 10 lire, came out in brighter, darker blue, with the numeral in almost a carmine shade.

Genuine.

Engraved in *épargne*, bicoloured impression, on white wove paper, crown watermark, perforated 14. The little six-pointed stars in the top corners are very regularly drawn, and both are exactly alike, with the uppermost ray pointing to the top of the stamp. Above SEGNATASSE, there are three horizontal lines, an outer, thick line, and two thin, inner ones; and the middle line of the three is exactly central between the other two. The G of SEGNATASSE is part of a perfectly circular O, with a small piece cut out of the right side, and a re-entering tongue; the T is equidistant between the two A's, and none of the letters touch the outline below them. In the lower frame, the I of LIRE is as far from the L as from the R, and the L is 1 mm. from the nearest projecting point of the scroll-work to left of it. The side-frames contain spiral ornaments, something like figures-of-8, placed one above another, with a circular, blue dot in the top and bottom of each 8. There are nine of these dots each side of the stamp, and the 8's are all of equal size. There is a short fringe of twelve fine, perpendicular lines, showing above the top 8, and a similar fringe of twelve lines, below the bottom 8. The spandrels, outside the corners of the central oval, are of *white* scroll-work, on a solid blue ground; this white scroll-work does not come to the edge of the solid ground anywhere. Every part of the stamp is beautifully clear and distinct..

First Forgery.

Lithographed, on thick, soft, yellowish-white wove paper, no watermark; very raggedly perforated 11. The stars in the top corners are not alike; the top ray of the left-hand star points too much to the left, and its two left-hand rays are too low down, while the top ray of the right-hand star points far too much to the right. Of the three horizontal lines above SEGNATASSE, the middle line is too close to the lower line, instead of running centrally between the two. The G of this word is not a portion of a true circle, as the part joining the tongue is flattened; indeed, the letter looks rather like a badly-formed 6. The T is placed too near to the A after it, and the right leg of the said A touches the outline below it. The first S is placed too high. In the lower frame, the I of LIRE is much nearer to the L than to the R, and the L is less than ½ mm. from the nearest projecting point of the scroll-work to left of it. The figure-of-8 ornaments in the side-frames are badly drawn; the dots in them are far too large, and very blotchy; and the top 8 each side begins on the right, whereas, in the genuine, each begins on the left. There are traces of seven or eight lines of fringe above and below the top and bottom 8 of the left-hand ornament. In the right-hand ornament, they are all blotched below the bottom 8, and there are none at all above the top 8. The spandrels are formed of coloured lines on a white ground, *i.e.*, there is more white than colour. The whole stamp is indistinct, as though the colour had "run" slightly. In the 1 lira, the numeral is taller than in the genuine, being 8¼ mm. high, instead of 7¾ mm.

Second Forgery.

Lithographed, on hard, stout, very yellowish-white wove paper, no watermark, very nicely perforated 12½. The stars in the top corners are too tall, as the top and bottom rays project considerably further than the side-rays. Of the three horizontal lines above SEGNATASSE, the middle line is too near to the lowest one, instead of being central. The T of SEGNATASSE is too near to the A before it, and the first S after it is placed rather too high. In the lower frame, the L of LIRE is only ½ mm. from the nearest projecting point of the scroll to left of it. The ornaments in the side-frames are white spirals, on a dark ground, very badly done, not in the least like the genuine, and the dots (ten, instead of nine) are oval blotches. The lowest 8 on the right side has a blank oval, without a dot. There is no trace of the fringe of short lines, except at the top of the left-hand 8, and these are blotched. The spandrels, in this forgery, are of white scroll-work on a solid ground, as in the genuine; but it is very ragged, and the scroll-work comes to the edge of the solid ground in several places. This forgery is a little more distinct than the other. I have only the 1 lira of the first forgery, and the 5 lire of the second. In both cases, the early colour of the numeral is fairly imitated, and I conclude that the counterfeits date from before the time when the colour was changed.

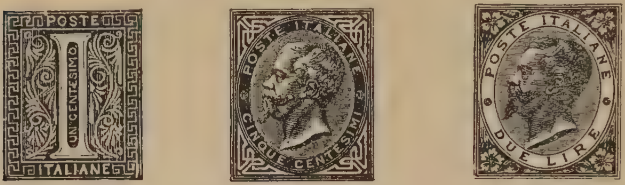
POSTMARKS.

Genuine.—1, very large, with (generally) a star at the bottom of the circle; also 29; also an oblong frame, almost square, with date in the centre, and name, etc., in two vertical lines, on the right and left sides of the frame.

First Forgery.—1, 10, 33.

Second Forgery.—38, without numerals.

STAMPS SURCHARGED FOR FOREIGN OFFICES.



Issue of Jan. 1, 1874. 1, 2, 5, 10, 20, 30, 40, 60 c., 2 l.

These are the Italian issue of 1863, as here illustrated, but with a portion of the original design removed in each case, and the word ESTERO printed on the stamp, in a curve.

Genuine.

It will be seen at a glance that, in each value, some portion of the corners of the design is left white, the portion, of course, varying with each value. The 2 lire is the least altered of the set, merely having the corner-flowers left white, instead of being shaded. The surcharge is in very clear, deep black letters. The tail of the R is abnormally long, pointing to the foot of the O, and the base of the R extends fully $2\frac{1}{2}$ mm., measuring from the left-side end of the serif on the foot, to the tip of the tail. It will be understood that, in used copies, the cancellation is on the top of the surcharge; but I never lay much stress on this test with any stamp, because it is at all times extremely difficult, with any surcharged stamp, to detect whether the surcharge or the cancellation has been struck first.

Forged.

Of these I have only the 10, 40, 60 c., and the 2 lire, but very possibly the whole set may exist. The forgers have taken the ordinary, genuine, *unaltered* Italian stamps of the 1863 issue, and printed the surcharge upon this. This, of itself, is, naturally, a very easy test; as, if the collector is in doubt concerning the genuineness of any specimen in his possession, he has only to put it side by side with the corresponding stamp of the 1863 issue, and then, if the corners of both stamps are alike, his ESTERO is a forgery. The surcharge, in all my counterfeits, is in letters which, excepting the R, very closely resemble those of the genuine surcharge; but it is generally printed too faintly, so as to look grey-black instead of deep black, and sometimes the ink has evidently been too greasy. The R is the only letter that really differs from the genuine surcharge; the tail is quite short, so that it would have to extend $1\frac{1}{2}$ mm.

further to reach the bottom part of the O, whereas in the genuine, if the tail of the R were lengthened merely $\frac{3}{4}$ mm., it would touch the centre of the bottom of the O. The whole base of the R, in all my specimens, does not extend more than 2 mm., measuring as before, from the beginning of the serif to the point of the tail. The surcharge is, of course, struck on the top of the cancellation.

POSTMARKS.

Genuine.—Unfortunately, I have no used copies of the genuine, and do not know what cancellations are employed.

Forged.—The ordinary, genuine Italian cancellations, already described.

JAMAICA.

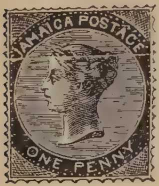
Issue of 1860-3. 1, 2, 3, 4, 6 Pence, One Shilling; watermarked with a pine-apple.

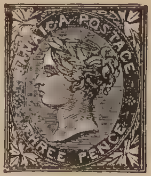
Issue of 1871-5. ½, 1, 2, 3, 4, 6 Pence, One Shilling; watermarked with crown and C C.

Issue of 1883-5. ½, 1, 1, 2, 2, 4 Pence; watermarked with crown and C A.

Genuine.

Engraved in *épargne*, on thin, very slightly surfaced, yellowish-white wove paper, watermarked as above, according to date of issue; perforated 14. The frame is different for each value, but the head is pretty nearly the same in all; and I think that a description of this head is quite sufficient, for the forgeries are very poor. The whole of the bust is shaded all over, with the exception of a portion of the front of the forehead, the base of the neck, and the edge of the nose (and, in the 3d. value, the point of the chin). The hair springing up from the back of the neck, and passing under the ribbon of the wreath at the back, lies almost flat. The base of the neck is sharply pointed in front, and the dark portion at the bottom of the neck, where it is supposed to be cut off, is shaded with thick, horizontal lines. I ought to say that these lines require to be looked for, because, at a distance, the dark shading appears to be solid.





Forged.

At present, I have only seen the 1d., 2d., and one shilling. Very poorly lithographed, on stout, dead-white wove paper; no watermark; badly pin-perf. 12½ or 13, or unperforated. The design is very poor and rough in execution. The whole face is perfectly white, and the shading does not begin until far back on the side of the cheek. There is also a broad, unshaded line, all down the front of the neck. The portion of hair at the back of the neck, which lies below the ribbon, bulges out considerably, instead of lying flat. The base of the neck is very blunt and rounded in front, and the dark part at the bottom of it, where it is supposed to be cut off, is either quite solid, or only shows two of the four or five horizontal lines of shading of the genuine.

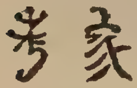
I do not think anyone ought to be deceived by these counterfeits; they are the poorest imitations which I have ever seen, and any further description of them is needless.

POSTMARKS.

Genuine.—1, 54, 67. The postmark 54 contains A01, A39, A71, A75, A76, A86, etc., according to the number of the office.

Forged.—1, 54, with A01, or with numerals only, without the letter.

JAPAN.

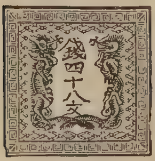


Since the second edition of this work appeared, large numbers of excellent, engraved forgeries have been put on the market. Some, though not all, of these forgeries bear upon them, in various parts of the design, two microscopic characters, signifying *facsimile*, of which we give here a greatly enlarged illustration.

Swindlers, selling these stamps as genuine, almost invariably manage to cover the tell-tale characters with a postmark, or else scratch them out altogether, though, in this latter case, the marks left by the penknife can generally be detected by careful examination. Others of these new forgeries are not furnished with the *facsimile* characters, and are very dangerous. I have some specimens of both kinds in my possession, but as, up to 1876, there are forty types on each plate of each value of the genuine, all separately engraved, it is quite impossible for me to try to describe these new forgeries. I am, therefore, compelled to simply give the descriptions of the older forgeries *verbatim* from the second edition, as deduced from a study of single specimens of the genuine. I am afraid this is not very satisfactory, but it is the best that I can do.

Issue of 1871. 48 (Mons), brown.

Genuine.



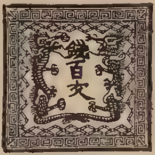
Engraved in *taille-douce*, on very soft, yellowish-grey, vertically-laid or wove, *pelure* paper, of native manufacture, unperforated. The outer frame of the stamp consists of an Etruscan, or "key-pattern," and there are ten perfect "keys" on each of the four sides, not counting the little corner-ornaments in any case. Inside this, at the top and bottom, there is a sort of chain, with lozenge-shaped links, running across from one side to the other, above and below the dragons. Each chain contains six perfect lozenges, with a half-lozenge at each end; and each lozenge, or half-lozenge, has a coloured dot in its centre. Down each side of the stamp, there is a vertical row of half-lozenges, thirteen in each row, counting the top and bottom ones in again; and each one of these half-lozenges has also a coloured dot in its centre.

Forged.

Lithographed, on stout, yellowish-white wove paper, unperforated. There are only eight "keys" in the top and bottom borders, eight and a half down the right-hand side, and nine down the left-hand side. There are six perfect, lozenge-shaped links in the chain across the top, with a half-lozenge at each end of it; the perfect lozenges have dots in their centres, but there is no dot in either of the half-lozenges. The similar chain, below the dragons, at the bottom of the stamp, contains seven perfect lozenges, with a half-lozenge at the left-hand end, but with no dot in the centre cf any of them. There are thirteen half-lozenges down the left-hand side of the stamp, counting the top and bottom ones in, but there is no dot in the centre of any of them. There are only twelve half-lozenges down the right-hand side, counting in the top one; the space where the bottom one ought to come being occupied by the perfect lozenge of the bottom chain. There is no dot in the centre of any of these half-lozenges; indeed, the only ones which have dots are the six in the top row.

Same Issue. 100 (Mons), dark blue.

Genuine.



Engraving, paper, etc., the same as in the genuine 48 mons. There are ten perfect "keys" on each of the four sides of the border, not counting the little corner-ornaments, the same as in the 48 mons. There are six perfect lozenges, with a half-lozenge on each side of the six, both across the top and bottom; each of the perfect lozenges contains four dots, and each of the half-lozenges has at least one dot. The rows of vertical half-lozenges at the sides contain eight of the said halves on each side, counting the top and bottom ones in both cases; and these top and bottom ones are very much smaller than the rest, and contain only one, or, at the most, two dots, whilst the larger ones contain three.

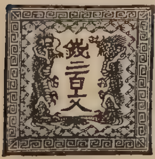
Forged.

Lithographed, on thin, almost *pelure* paper, not a bad imitation of the paper of the genuine, but wove, too white, and of a finer texture. There are nine perfect "keys" across the top of the stamp, nine down the right-hand side, ten across the bottom, and ten down the left-hand side, not counting the corner-ornaments in any instance. The lozenge-shaped links across the top and bottom are the same in number as the genuine; but several of them contain only three dots, instead of four. There are eight half-lozenges down each side of the stamp; the top one on each side are *very* small, but the bottom ones are the same size as the rest. Several of these half-lozenges contain three elongated dots, or rather lines, very different from the small round dots of the genuine.

Same Issue. 200 (Mons), vermilion.

Genuine.

Engraved in *taille-douce;* paper, etc., the same as in the genuine 48 mons. There are ten perfect "keys" in each of the four sides of the border, not counting the corner-ornaments. There are seven perfect lozenges across the top and bottom of the stamp, each containing a transverse line, with a dot in the centre of it. Down each side of the stamp, there are nine half-lozenges, the top and bottom ones on both sides being very small. Some of these half-lozenges contain one dot, others two, and others three.



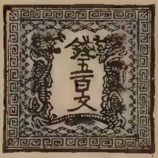
Forged.

Lithographed, on white wove, *pelure* paper, unperforated. This forgery is exceedingly like the genuine, except that there are seven and a half lozenges across the top of the stamp, instead of seven. I am not able to give any other tests, because I have not got a whole sheet of the genuine, and do not like to put in any of the interior lines, lest the types should vary.

Same Issue. 500 (Mons), green.

Genuine.

Engraved in *taille-douce;* paper, etc., the same as in the genuine 48 mons. There are ten "keys" in each of the four sides of the stamp as before, not counting the corner-ornaments. There are seven perfect lozenges across both the top and bottom of the stamp, each containing one coloured dot. Down each side, there are thirteen half-lozenges, each containing one dot. This value is generally clearer than the others; my copies of the blue one and of the vermilion one are all more or less blotched.



Forged.

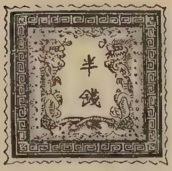
Lithographed, on white wove, *pelure* paper, unperforated. There are ten "keys" down the left-hand side of the stamp, and eleven in each of the other three sides, not counting the corner-ornaments. Across the top there are six perfect lozenges, with a half-lozenge at each end of the chain, and six across the bottom, with a half-lozenge at the left-hand side. Each of the said perfect lozenges contains a coloured ring, with a white centre, instead of the coloured dots of the genuine. There are thirteen half-lozenges down the left-hand side, and only eleven down the right-hand side. I ought to add that, in the genuine, the black surcharge of value in the centre is evidently typographed, and generally very black; but, in the forgeries, it looks flat and greyish, being evidently lithographed, like the rest of the stamp.

POSTMARKS.

Genuine.—All my used copies are cancelled with a square, struck in black, containing Japanese characters; but the stamps of this issue are not very common postmarked.

Forged.—The forgeries bear the circle, 1, with name of town in English; or else a square of square dots.

Issue of 1872. ½ Sen, brown, olive-brown, greenish-brown, grey.



The stamps of this issue have different characters for the values, except the 5 sen, which still retains the numeral 5, which is like an E, with the central tongue joined to the base of the letter by a vertical stroke. Whether the others are expressed in words instead of numerals or not, I do not know, but fancy it is probable. The design very closely resembles that of the first issue, except the altered value in each case.

Genuine.

Engraved in *taille-douce*, on greyish-white, wove or laid *pelure* paper; perforated 11. There are ten "keys" round each of the four sides of the stamp, not counting the little corner-ornaments, and thirteen half-lozenges down each side.

Forged.

Lithographed, in pale brown and in grey, on very white, wove *pelure* paper; very badly pin-perf. 12½ and 13. There are ten "keys" down the left-hand side of the stamp, as in the genuine; but all the other sides contain eleven of the said "keys." There are thirteen half-lozenges at the left-hand side, as in the genuine; but only eleven at the right-hand side. I have several copies of this forgery, and they all have the same peculiarly flat, washed-out look, as though the colour had "run." Indeed, I may say that all the stamps of this set of forgeries are alike in this respect. The rest of the stamp is a fair copy of the genuine, as far as a lithograph can copy a *taille-douce* engraving.

1 Sen, shades of pale, dull blue.

Genuine.

Paper, engraving, perforation, etc., the same as in the genuine ½ sen. There are ten "keys" round each of the four sides of the stamp, as before; the whole design is fairly clear, and there are two lines running round the stamp—a very thick, outer one, and a very thin, inner one, quite distinct from each other.

Forged.

Lithographed, on very white, wove *pelure* paper, having a shiny appearance; badly perforated 13. The colour is too much of an indigo shade. There are ten "keys" down the left-hand side of the stamp, ten at the bottom; but only nine at the top and down the right-hand side, not counting the little corner-ornaments. Round the outside of the stamp, there is only one thick line. The design is not at all well done, and very blotchy. The dragons are very different from those of the genuine, seeming to be mere skeletons, but they are difficult to describe.

Same Issue. 5 Sen, shades of bluish-green.

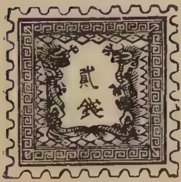
I have not seen a forgery of this value, but have no doubt that it exists; I therefore give some points of the genuine, to assist the detection of the forgery.

Genuine.

Paper, engraving, perforation, etc., the same as in the genuine ½ sen. There are ten "keys" round each of the four sides of the stamp; seven perfect lozenges across both the top and bottom, each containing a small, coloured dot; and thirteen half-lozenges down each side, the lowest one on each side being very much smaller than the others. There is a double line, as before, round the outside of the stamp, the outer one being very thick, and the inner one very thin.

Same Issue. 2 Sen, vermilion.

Genuine.



Paper, engraving, perforation, etc., the same as in the genuine ½ sen. There are ten "keys" round each of the four sides of the stamp, not counting the corner ornaments. There are nine half-lozenges down both right and left sides, and seven perfect lozenges across both the top and the bottom.

Forged.

Lithographed, on very white, wove *pelure* paper; badly pin-perf. 13. There are ten "keys" down the right-hand side of the stamp, as in the genuine; but the left-hand side contains eleven, the top eleven, the bottom eleven; and all the said "keys" are very badly drawn. There are ten half-lozenges down the left-hand side of the stamp, thirteen down the right-hand side, six perfect ones at the top, with a half-lozenge at each end, and the same at the bottom.

POSTMARKS.

Genuine.—All my genuine copies are obliterated in the same manner as in the first issue.

Forged.—The postmarks on the forgeries are various. Some of them bear a large circle, with NAGASAKI or JOKOHAMA, in large English characters; some have a large, solid, five-pointed star; some have a black, circular blotch, divided into four quarters, the quarters so far removed from each other as to leave a white cross in the centre, like 18, which is a cancellation to be found on the genuine stamps of later issues.

As regards the genuine, I think that postmarked copies are more common than those of the first issue.

I have not said much about the paper of these two issues, but it appears to be all of Japanese make—almost like tissue paper, with very long fibres when torn. The forgeries are on paper quite as thin—except the 48 mons of the first issue—but the grain is finer and the fibres shorter.

Later Issues of 1872.

These stamps are printed on soft, thick, yellowish-white paper, of Japanese make, both laid and wove, and also on whiter and harder, thick wove paper, apparently of European manufacture. The perforation is various. There are forty types of each value, which makes it rather a difficult matter to give many accurate tests. The stamps of the issues of August and October, 1872, had no "syllabic character" to show the different plates.

I shall have more to say about the said "syllabic characters" when I come to the issue of 1874, in which they appear.

2 Sen, vermilion, orange, yellow.

Genuine.

Engraved in *taille-douce*, the ink standing up well from the surface of the paper; paper and perforation as above described. The spokes of the wheel-ornament, or conventional chrysanthemum, at the top of the central rectangle are slim, long, and at very regular distances apart; and the wheel itself does not touch the outline of the inner frame above it. In each corner of the same rectangle there is a quarter of a similar wheel, looking something like a fan. Each of these quarter-wheels or fans contains seven spokes or sticks. Both ends of the upper label, bearing the value, 2 sen, go very close to the incurved ends of the scroll, surrounding the label. In all the types which I possess of this value, the lower ends of the crossed branches are alike, and each of them is sharply pointed. There are many other variations between the genuine and forged in my possession, but I have thought it better not to describe any but the principal lines, lest my description of the less important lines of one type should confuse the possessor of another genuine type.

Forged.

Poorly lithographed, on thin, common, white wove, European paper; pin-perforated, so very badly, that I am not able to give the gauge. The ink, of course, does not stand up at all above the surface of the paper. The spokes of the wheel-ornament are evidently too thick and short, in proportion to the thickness of the rim of the wheel, and the wheel itself distinctly touches the line above it. The spokes are not set regularly, some of them being much nearer together than others. The spokes of the quarter-wheels in the corners of the central rectangle are very different from the genuine, and form an easy test for this forgery. In the top one on the left-hand side there are ten spokes; in the bottom left-hand corner there are six; in the top right-hand corner there are seven; and in the bottom right-hand corner there are seven also. Both ends of the upper label, bearing the value, 2 sen, are at some considerable distance from the incurved ends of the scroll, surrounding the said label. This is especially marked at the right-hand end. The lower ends of the branches are not alike; the right-hand one is sharply pointed, and the left-hand one is blunt and rounded, and is also solid, instead of merely outlined.

4 Sen, rose, orange-vermilion.

Genuine.

Engraved in *taille-douce;* paper and perforation as before. The ink stands out from the surface of the paper. The wheel-ornament *almost* touches the line above it, and all the spokes are drawn accurately towards the centre of it; the bottom ends of the crossed branches are only outlined, and are both as nearly as possible of the same length.

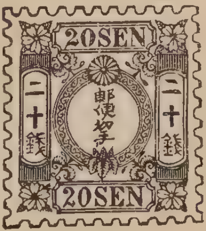
Forged.

Lithographed, on rather thin, common, very white wove paper; badly pin-perf., gauge uncountable. The ink does not stand out from the face of the stamp. The wheel-ornament does not anything like touch the line above it; it does not appear to be truly round, and many of the spokes are drawn at a tangent to the tiny central circle of the wheel, instead of all being drawn accurately towards the centre. The bottom ends of the branches are solid, *very* dark, and not alike, the right-hand end being longer and more pointed than the other.

20 Sen, violet, mauve.

Genuine.

Engraved in *taille-douce;* paper and perforation as before. The outline of the large, central circle is almost exactly at an equal distance from the inner outlines of both side-frames, and does not touch on either side. The top of the rim of the wheel-ornament is at some little distance from the lower outline of the upper label, containing 20 sen, and the spokes of the said wheel are drawn regularly, and at equal distances apart. In all my copies, each of the three leaves at the base of the central circle has three sets of side-vines.



Forged.

Lithographed, on common, yellowish-white wove paper; badly pin-perf. to some uncountable gauge. The outline of the central circle touches the inner outline of the right-hand frame, and is at some distance from the inner outline of the left-hand frame. The top of the rim of the wheel-ornament is very close to the lower outline of the upper frame, which contains the value, 20 sen. The spokes of the wheel are not equally well drawn all the way round, those on the left-hand side being more or less irregular. At first sight, there appear to be only two sets of side-veins in the right-hand leaf, at the bottom of the circle, the one nearest to the stalk end of the leaf being very indistinct.

Issue of February, 1874.

イ	ロ	ハ	ニ	ホ
1	2	3	4	5
ヘ	ト	チ	リ	ヌ
6	7	8	9	10
ル	ヲ	ワ	カ	ヨ
11	12	13	14	15
タ	レ	ソ	ツ	子
16	17	18	19	20
	ナ	ラ	ム	
	21	22	23	

These stamps can be distinguished, from the earlier, similar ones by the "syllabic characters" upon them. These are, I believe, the characters, or "radicals," of the Japanese language in their simplest form, answering in some degree to what we should call an alphabet. There are forty-seven of them; and the first twenty-three, here illustrated, are employed as the plate-numbers on various values.

All these stamps appear to be upon moderately stout, rather soft, yellowish-white wove paper; machine-perforated 11, 12½, etc.; also apparently pin-perforated 12½.

½ Sen, red-bistre.

(*Plates* 1, 2.)

Genuine.

The stamp imitated bears the second of the "syllabic characters," which the Japanese call "Ro." It will be found in a square frame, just at the crossing of the two branches. Engraved in *taille-douce;* paper and perforation as mentioned above. The wheel-ornament has sixteen spokes; the veins of the broad leaves of the left-hand branch run very nearly to the edges of the said leaves. The upper, Japanese words in the side-frames are exactly alike, on both sides of the stamp.

Forged.

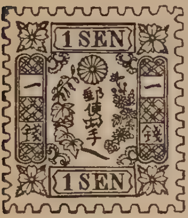
(*Plate* 2.)

Poorly lithographed, on very yellowish-white wove paper, rather thin and hard; pin-perf. 14. This forgery can easily be detected, as it has seventeen spokes to the wheel-ornament, instead of sixteen. The veins of the broad leaves of the left-hand branch do not go near the sides of the leaves, being much too short. The lower cross-stroke of the upper, Japanese word in the left-hand frame is very much longer than the corresponding stroke of the similar word in the right-hand frame. I do not think this forgery is very likely to deceive.

1 Sen, blue.

(*Plates* 1 *to* 12.)

Genuine.



Engraved in *taille-douce;* paper and perforation as before. I have not been able to find a genuine stamp with a character at all approaching that on the forgeries, which is a mere shapeless blotch, so I cannot say which plate has been imitated. Only one of the leaves in the right-hand branch touches the right-hand frame—the one rather below the middle of the central, lattice-work square—and one leaf of the left-hand branch touches the curly ornament in the lower corner of the central rectangle. The stalks or ends of the branches project equally from behind the little square which contains the plate-letter. The upper, Japanese word in the central column, just under the wheel-ornament, consists of two characters, placed *close* together. The colour of the stamp appears to be almost invariably a dark blue, of a more or less indigo tint.

Forged.

Lithographed, on yellowish-white wove paper, rather thin and hard; perforated 14. The hieroglyphic in the little square is a mere blotch, not like any of the forty-seven radicals. The right-hand branch touches the right-hand frame in two places—one as in the genuine, the other a little below the centre of the white square, containing the transverse stroke, which is the Japanese (and Chinese) numeral "1." The left-hand branch touches the curly ornament in the left-hand bottom corner, and also touches the left-hand frame, level with the centre of the central lattice-work square. The stalk projecting from the left-hand side of the little square is something like the genuine; but the one projecting from the right-hand side seems to be broken off short, just the stump being left, so that it is very much shorter than the other. The Japanese word, just under the wheel-ornament, consists of two characters, a good distance apart. The colour of all the forgeries in my possession is a decidedly greenish-blue, not in the least like the tint of the genuine.

2 Sen, yellow.

(*Plates* 1 *to* 23.)

Genuine.

Engraved in *taille-douce;* paper and perforation as before. The fan-shaped ornament in the left-hand top corner of the central square contains seven radiating lines; that in the right-hand top corner contains eight; that in the left-hand bottom corner contains seven; and that in the right-hand bottom corner contains seven. The Japanese characters in the left-hand label are exactly the same as those in the right-hand one. The two lower ends of the crossed branches are pointed alike. Two plates have been imitated by the forgers; the stamps of one of these plates in the genuine bear the character "YO" (plate 15), which is exactly like a capital E turned upside down; *i.e.*, with the projecting strokes pointing to the left instead of to the right. The other genuine plate has the character "RE" (plate 17), which is very like a capital V, with one side—the right side—rather splayed out.

First Forgery.

(*Plate* 15.)

Lithographed, in very pale yellow, on hard, white wove paper; perforated 14. This is the one which bears the plate-letter "YO," like an E upside down. The fan-shaped ornament in the left-hand top corner of the central square contains seven radiating lines, like the genuine; the one in the right-hand top corner contains eight, like the genuine, but two of them *almost* run together; the one in the left-hand bottom corner contains six; and the one in the right-hand bottom corner contains seven, like the genuine. The Japanese characters in the left-hand label are different from those in the right-hand one, as may be easily seen on comparing the two. The stem of the right-hand branch, crossing over to the left, comes a good deal lower than the stem of the left-hand branch, which crosses over to the right; and both stems appear to be cut off almost square, instead of being pointed. In the genuine 2 sen stamps, the ink stands out very much from the surface of the paper; in this forgery it is quite flat.

Second Forgery.

(*Plate* 17.)

Lithographed, in a full yellow, on thin, hard, white wove paper. The only specimen of this forgery which I possess is cut so close that I am not able to give the perforation-gauge. I can only see that it *is* perforated. I do not call this such a good forgery as the last—the whole design is very blotchy. The plate-letter of this counterfeit is intended to represent the character "RE," which resembles a capital V, but the forgers have made it more like a capital Y, placed rather slantingly from right to left. The fan-ornament in the left-hand top corner contains eight radiating lines, as far as I can make out, but they are very indistinct; the one in the right-hand top corner is a mere blotch, which cannot be deciphered; the one in the left-hand bottom corner contains only six lines, which are very distinct; and the one in the right-hand bottom corner contains seven, as in the genuine. The wheel-ornament is very badly drawn, and blotchy, though it is beautifully clear in the genuine. The ink does not stand out at all from the surface of the paper. The Japanese characters are not exactly alike in the two side-labels. The end of the branch at the right-hand side is a little lower than that on the left-hand side, and is sharply pointed, whilst the end on the left-hand side is cut off quite square. In all the genuine stamps which I have seen, the S of the lower SEN has its upper part distinctly larger than the lower part; but this forgery shows the said S with its upper part *smaller* than the lower part.

4 Sen, green.

(*Plates* 1 *to* 3.)

Genuine.

There is a good deal of difference in the tint of this value. It varies from a dark Prussian-green to a very blue-green. Engraved in *taille-douce;* paper and perforation as before. The character imitated by the forgeries is "I," the first of the radicals. It is like a capital T, with the head drawn very obliquely, pointing upwards to the right, and downwards to the left. The topmost flower, or whatever it is, of the right-hand branch shows a number of leaves or petals, varying according to the type; but there are never fewer than seven, and more often eight. The upper half of the S of SEN is always somewhat larger than the lower half. The lowest leaf of the left-hand branch is a long way from the little square which contains the plate-letter. The cross-stroke of the lower 4 is always a good deal larger than Europeans are accustomed to make it; *i.e.*, it projects too much to the right. There is a little dot at each corner of the stamp, outside the whole design; and these dots are properly placed, so that if a rectangular line were drawn round the outside of the design, the dots would come at the four corners. The ink stands out well from the surface of the paper, and the whole impression is remarkably clear, especially in those copies on the thicker paper. The wheel-flower is generally pretty close to the outline above it; but this is not a very reliable test, as the distance varies in the different types.

Forged.

(*Plate* 1.)

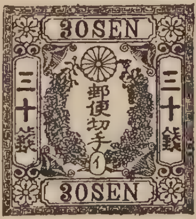
Tolerably well lithographed, on thin, rather hard, yellowish-white wove paper; perf. 12 or 12½. The tint is always the same, a medium shade of slightly yellowish-green. The stem of the plate-letter is very stumpy, and *always* touches the outline of the square below it, though most of the genuine stamps show the character *not* touching the lower outline. The topmost flower of the right-hand branch bears only six petals or leaves. I think this will be found the most reliable test for the forgeries. The S of SEN is an ordinary, capital S, the upper portion not being larger than the lower. The lowest leaf of the left-hand branch has one of its points *almost* touching the little square which contains the plate-letter. The cross-stroke of the lower 4 is short, just as we are accustomed to see it drawn. Three of the dots, outside the design, are correctly placed; but the one at the right-hand upper corner is placed a good deal too much to the left of its proper position, so that it would not come at the corner of a rectangular line, drawn round the whole design. The impression is flat, not showing the ink standing up at all; and it is not so clear as in the genuine stamps, though tolerably well lithographed. The wheel-flower is a long way from the outline above it.

It will be understood that there are many more differences, besides the ones just indicated, between the genuine and the forged; but the types of the genuine vary so much that it is useless to name the said differences. In this, as in all the other stamps of this issue, I have simply given those points common to all the genuine types.

30 Sen, grey.

(*Plate* 1.)

I believe there is only one plate of this stamp. I have seen a great many specimens; but they have invariably borne the character "1," which is something like a capital "T," with a *very* sloping top.



Genuine.

Engraved in *taille-douce;* paper and perforation as before. The wheel-flower is quite circular, and, in all the copies in my possession, it is a good distance from the outline above it. The top flower of the left-hand branch touches the wheel-flower, and one of the flowers of the left-hand branch very nearly touches it. Some of the flowers of the right-hand branch invariably touch the ornament in the right-hand bottom corner of the central rectangle. In some types they touch in three places, in others two, and in others only one; but they always touch somewhere. The lower stems of the crossed branches are drawn so long as to touch both the ornaments in the lower corners of the central rectangle. The lowest leaf of the left-hand branch shows six distinct side-veins.

Forged.

(*Plate* 1.)

Lithographed. The design, paper, tint of the stamp, etc., are very well imitated, except that the paper is too yellow, and thinner and harder than in the genuine; pin-perf. 12 and 13. The wheel-flower is not very well drawn; it is decidedly not circular, and the central white spot is much too large. The top of the wheel almost touches the outline above it. The top flower of the right-hand branch does not touch the wheel, and the lower leaves of the said branch do not anywhere touch the ornament in the right-hand lower corner of the central rectangle. The stems of the branches are not of equal length. The left-hand stem touches the ornament in the left-hand lower corner; but the right-hand stem is a long way from the ornament in the right-hand lower corner. The lowest leaf of the left-hand branch only shows four side-veins; indeed, I ought not to call them "side-veins" in this case, for they are like a bird's toes; whereas, in the genuine, there is a straight central vein, with six side-veins projecting from it. I cannot give more tests than the above, on account of the variation in the types of the genuine.

POSTMARKS.

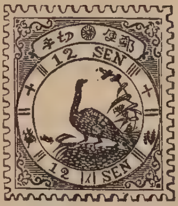
Genuine.—The postmarks of the two sets just described are very various. The following are the chief cancellations in use: Two concentric circles, with Japanese characters in the centre, and between the circles; a single, very thick circle, containing Japanese characters; an oblong, ditto; a *very* small thick circle, ditto; eight wedge-shaped blotches, arranged in a circle, point to point, with white spaces between the wedges, like 20; four V-shaped blotches, point to point, with white spaces between, somewhat like 88; a thing very like the Japanese numeral for 6, which, as I am informed, means "POST"; a cross in red; a thing like a very large 3; a set of seven small wedges, in blue, point to point, with spaces between, and the eighth wedge missing, thus leaving a blank; a shapeless, mauve-coloured blotch; a circular black blotch; Japanese characters in a circle, without any boundary line; ditto, in a hexagonal frame, etc. It would almost seem from this that each office is at liberty to adopt what cancel-stamp it fancies.

Forged.—The forgeries do not show the same variety. I have seen them with a set of four or five thin, parallel black bars; a circle containing "JOKOHAMA," "NAGASAKI," etc., in *English* characters; a diamond of square dots; a diamond of thick parallel bars, of graduated lengths; and the almost inevitable copy of the New South Wales cancellation, 62. It will be seen, therefore, that the forgers have not imitated a single one of all the varieties of cancellation found on the genuine, though I am sure they had choice enough.

Issue of January, 1875. Bird; 12 Sen, rose-pink.

(*Plates* 1 *to* 3.)

Genuine.



Engraved in *taille-douce*, on rather thick, white wove paper, thickly gummed, pin-perforated 11½, 12½, etc. The perforation is very irregular, and difficult to count. The bird has two legs, one held up, after the manner of a common fowl; its neck is shaded with rings or rows of dots, giving it a worm-like appearance. The wheel-flower at the top of the stamp has, as usual, sixteen spokes, and the wheel itself is circular and distinct. There is a diamond-shaped, dark dot at each corner of the stamp, just inside the outer frame. The bird's tail is cut off quite square.

Forged.

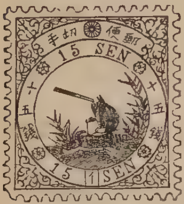
(*Plate* 1.)

Lithographed, in rose-red, instead of pink, on very yellowish-white wove paper, ungummed, thin and soft; pin-perf. 13. The plate-letter is much too small, and the top or head is distinctly joined to the perpendicular stroke. The bird has only one leg; the shading on the neck is indistinct, and not in rings. The wheel-flower at the top of the stamp has only thirteen spokes, and the wheel is indistinct, blotchy, and not truly circular. There are dots in the right-hand corners, but not in the left-hand ones. The bird's tail is rounded, like that of a partridge.

15 Sen, lilac.

(*Plates* 1 *to* 3.)

Genuine.



Engraved in *taille-douce;* paper, perforation, etc., as before. The shade is almost invariably a bluish-lilac. The wheel-flower at the top of the stamp has sixteen spokes. In Plate 1, the head-stroke is not joined to the vertical stroke, but is fairly close to it. The four flowers which separate the English and Japanese values in the ring are like the corner-flowers of the stamps of the previous issue, showing five petals, with the tips of five other petals appearing behind the others. They are nicely and distinctly drawn. In each of the four corners of the stamp, just inside the boundary-line, there is a sort of trident-shaped ornament, and the central stem of each trident points *exactly* to the corner of the stamp. The inner end of the stem of each trident is finished off with a little ball or knob.

Forged.

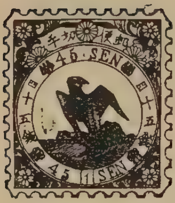
(*Plate* 1.)

Lithographed, in decidedly reddish-lilac, on very yellowish-white wove paper, ungummed; pin-perforated 13. The wheel-flower at the top of the stamp has eighteen spokes, not very regularly drawn. The plate-letter has its head a long way from the vertical stroke—much farther than in the genuine. The four flowers in the ring round the central circle are very badly done; they look like small representations of the wheel-flower, instead of ornamental flowers of ten petals. The four trident-shaped ornaments in the corners do not point exactly towards their respective corners of the stamp. The right-hand bottom one ends with a cross, the left-hand bottom one with a stroke beyond the ball, and the right-hand top one runs into the outline of the value-label below it.

45 Sen, red.

(*Plates* 1 *to* 3.)

Genuine.



Engraved in *taille-douce;* paper as before, though rather more yellowish-white; gum brownish; nicely machine-perforated 13. The wheel-flower at the top of the stamp has, as before, sixteen spokes. The flowers in the four corners are all of equal size. In Plate 1, the top-stroke is not joined to the vertical one. The bird has nine feathers in its tail, and a distinct, white patch on the throat, below the beak. The eye is white, with a very small, dark pupil, The colour of this stamp is a carmine-red, pale or dark.

Forged.

(*Plate* 1.)

Poorly lithographed, on thin, very yellowish-white wove paper; ungummed; pin-pricked about 13, but very badly done. The wheel-flower at the top of the stamp has seventeen spokes. The flowers in the four corners are all of different sizes, the one in the left-hand top corner being very much smaller than any of the others, and the one in the left-hand bottom corner being the largest of all. The top-stroke of the plate-letter joins the vertical stroke. The bird has only five feathers in its tail. The white patch under the beak on the throat is absent; and the eye is not to be seen. The colour of the forgeries is always a sort of red-vermilion, quite different from that of the genuine. I think this forgery is the poorest of the set.

POSTMARKS.

Genuine.—The genuine stamps are cancelled with Japanese characters in a circle, without any boundary-line, struck in black or green; or four V-shaped black blotches, arranged point to point; or a diamond, of very large, diamond-shaped black dots; or rows of thick, oblong blotches, with wide spaces between; or a circle, with a black cross in the centre, etc.

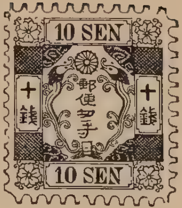
Forged.—The forgeries bear either a circle, as before, with NAGASAKI, or some other name, in English letters; or the oval, like 54, formed by three straight lines at top and bottom and four curved lines at each side, without central numeral or lettering; or a diamond, of small, square dots.

Issue of February, 1875. 10 Sen, blue, small.

Genuine.

(*Plates* 4, 5.)

Engraved in *taille-douce*, on hard, white wove paper, rather thin; machine-perforated 13. The plate-letter imitated by the forgers is the character "NI," the fourth of the radicals, which consists of two transverse strokes, the upper one shorter than the other. In the genuine, the lower stroke goes right across the little rectangle which contains it, and touches each side of it. The wheel-flower contains sixteen spokes, as before. The upper half of the S of each SEN is larger than the lower half. The outer eye of each dragon does not touch the head. The fringe of hair on the heads of the dragons seems to vary, but there are never fewer than ten hairs in each fringe, or mane, or whatever it is intended for.



Forged.

(*Plate* 4.)

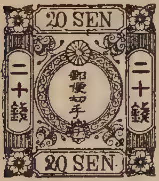
Lithographed, on yellowish-white wove paper; very badly pin-perforated so that I have not been able to count the perforations. The lower stroke of the plate-letter touches the right-hand side of the outline of the rectangle containing it, but does not touch the left-hand side; the upper stroke is a good deal too short. The wheel-flower contains only fourteen spokes. The S of each word SEN is like an ordinary capital S. The outer eye of each dragon touches the outline of the head. The mane of the right-hand dragon shows nine hairs, and that of the left-hand dragon shows nine also. The spokes of the wheel-flower are the easiest test for this forgery.

Same Issue. 20 Sen, rose, small.

Genuine.

(*Plate* 8.)

Engraved in *taille-douce*, on white, or pinkish-white, wove paper, rather thin and hard; machine-perforated 13. The pinkish tint of the paper of some of these stamps is simply caused by the plate not having been wiped quite clean; it has nothing to do with the real colour of the paper itself. The circular band round the central characters does not touch either side of the frame outside it. The spokes of the wheel-flower are regularly drawn, and do not touch each other before they get to the central white spot. The flower itself has sixteen spokes. The S of each SEN has its upper half larger than the lower. The plate-letter is the eighth radical, which is like a capital F of our *written* alphabet. This character reaches almost to the very top, bottom, and sides of the rectangle which contains it, and the top-stroke is not joined to the vertical one. Each of the leaves behind the plate-letter rectangle has three or more flower-buds standing up from the top of it, like those in the large 20 SEN, purple. The side-frames of the stamp, in the parts not hidden by the perpendicular labels, are shaded with very thick and very thin lines alternately.



Forged.

(*Plate* 8.)

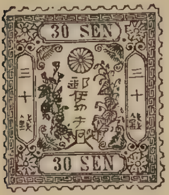
Lithographed, in vermilion-red, instead of rose, on very yellowish wove paper, very hard, and rather thin; perforated 13. The circular band round the central characters touches the outline of the frame to the right of it, and almost touches the left-hand frame also. The spokes of the wheel-flower are not nicely drawn, several of them touching before they reach the central, white spot. The only specimen which I possess of this forgery is blotched, just over part of the wheel-flower, so that I am not sure whether it contains sixteen spokes or not. The S of each SEN is like an ordinary capital S. The plate-letter is too small for the containing-rectangle; the tail of the vertical stroke is very much too short; the top-stroke is joined to the said vertical stroke, and the whole character does not nearly reach to the bottom or either of the sides of the rectangle, though it is pretty close to the top of it. The middle leaf, behind the plate-letter, has three buds standing up from it, but none are visible from the two side-leaves. This last is an easy test. The side-frames are shaded by vertical lines, which are all of very nearly the same thickness, instead of being alternately very thick and very thin.

Same Issue. 30 Sen, mauve, small.

Genuine.

(*Plates* 2, 3, 4.)

Engraved in *taille-douce*, on very thin, yellowish-white wove paper; very irregularly pin-perforated or machine-perforated 12½. The plate-letter imitated by the forgers is the second radical, "RO," which is a sort of transverse oblong. The upper half of the S of the top SEN is larger than the lower half of the said letter. The stem of the left-hand branch, projecting on the right-hand side, is shaded with short strokes, running across the stem; the corresponding stem, on the left-hand side of the stamp, is shaded with one or two long strokes, along the stem. The top flower of the left-hand branch is a bell, with three little points; the top flower of the right-hand branch has six petals, the outer one touching the ornament in the right-hand top corner of the central rectangle.



Forged.

(*Plate* 2.)

This is very inferior to the nicely-engraved original. It is lithographed, in very brown lilac, instead of bright mauve, on very thin, soft, yellowish-white wove paper; badly pin-perforated 13. The plate-letter is tolerably well imitated, but the rectangle containing it is a good deal too small. The S of the top SEN is like an ordinary capital S. The stem on the right-hand side of the stamp, and that on the left-hand side, are both solid, with no lines of shading visible. Both the stems are of the same thickness, but in the genuine, the right-hand one is a good deal thicker than the left-hand one. The top flower of the left-hand branch is a sort of oval bud, without any projecting points. The top flower of the right-hand branch has only five petals, and two of them touch the ornament in the right-hand upper corner of the central rectangle. The whole execution of this forgery is very poor, and the colour is altogether different from that of the genuine.

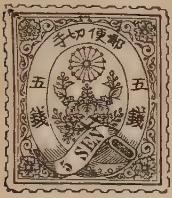
POSTMARKS.

Genuine.—The genuine stamps bear either a single, very thick circle, with Japanese lettering in the centre; or a double circle, with Japanese lettering between the circles and in the centre; or the character signifying "post"; or a very large 3; or a sort of half-moon; or undecipherable blotches.

Forged.—The forgeries bear a diamond of square dots; or a single thin circle, with a few faint blotches in it; or the oval before described, formed by straight and curved lines.

Issues of 1876, etc. Oval Garter; 5 Sen, green.

Genuine.



Engraved in *taille-douce*, on soft, thickish, white wove paper; very badly pin-perf. about 11; white gum. There is no plate-letter, so far as I know. The flowers in the four corners of the stamp are very nicely done, and they are the same pattern as those described in the 15 sen, bird issue, having five petals, distinctly divided from each other by dark lines, and the tips of five other petals peeping out from behind. The dark outline of the buckle is unbroken all the way round, and the centre of the buckle, in all the specimens in my possession, is shaded with very fine, *crossed* lines. The space between the garter and the end of the strap which bears the value, where the background of the central oval would be supposed to be visible—*i.e.*, under, and to the right of the EN of SEN, between those letters and the buckle—is similarly shaded with fine, crossed lines. All the little leaves in the ornamental scroll-work, outside the garter, are outlined, with white centres.

Forged.

(*Plate* 17.)

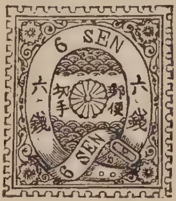
Poorly lithographed, on white wove paper, thicker than that of the genuine; ungummed; badly pin-perforated 13. The plate-letter on this forgery is the seventeenth radical, "RE," which is like a capital V, with the right side very much splayed out. It will be found immediately to the left of the buckle, on the shaded part. The flowers in the four corners are very poor; the five petals are not divided from each other, and the one in the left-hand upper corner is very much out of shape. The dark outline of the buckle is broken away, where it touches the strap which bears the value; the centre of the said buckle is shaded with ten coarse, uncrossed lines. The space between the garter and the strap is white. All the little leaves in the ornamental scroll-work, outside the garter, are solid, except about three, which show white centres, somewhat in the fashion of the genuine. I do not call this a very successful forgery.

Same design; 6 Sen, purple-brown.

Genuine.

(*Plates* 10, 11, *and* 13 *to* 18.)

Engraved in *taille-douce*, on thick, yellowish-white wove paper; brown gum; machine-perforated 11, 11½, 12½, or badly and irregularly pin-perforated. The inner outline of the garter is thickest on the left-hand side of the stamp, and the outer outline is thickest on the right-hand side. There are three perfect holes, and a portion of a fourth, at the bottom of the garter, the fourth showing just by the right-hand outline. The head of the S of the upper SEN is larger than the lower half of that letter. Except in very heavily printed copies, the little leaves of the ornamental scroll-work, outside the garter, are all outlined, with white centres.

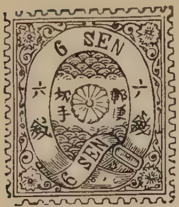


Forged.

(*Plate* 17 ?)

Poorly lithographed, on thin, common, yellowish-white wove paper; ungummed; badly pin-pricked 13. The plate-letter is hardly decipherable, but I *think* it is "RE," Plate 17. The outer outline of the garter is thickest on the right-hand side, as in the genuine; but the inner outline is the same thickness both sides. There are only three holes at the bottom of the garter, and there is plenty of room to place a fourth hole between them and the outline. The S of the upper SEN is like an ordinary capital S. The little leaves of the ornamental scroll-work, outside the garter, are all solid except about three.

Same design; 6 Sen, orange.



Genuine.

(*Plates* 10, 11, *and* 13 *to* 22.)

Engraved in *taille-douce;* paper, perforation, etc., as in the 6 sen, brown. The plate-letter imitated is the eleventh radical, "RU," which is extremely like the Roman numerals, IV.; the I of the IV is as dark as the other character. The narrow ends of the buckle are very nearly square. The rest of the stamp is just like the 6 sen, purple-brown, just described.

Forged.

(*Plate* 11.)

Lithographed, on yellowish-white wove paper, thin and common; no gum; very badly pin-perforated. The I of the plate-letter IV is hardly decipherable. The narrow ends of the buckle are rounded off, so as to make it a sort of oval. All the rest of the design is exactly like the forged 6 sen, brown, just described.

POSTMARKS.

Genuine.—The genuine stamps bear usually either the double circle, with Japanese lettering between the circles, and in the centre, or the thick single circle, with Japanese lettering inside it. I have seen no cancellations except these.

Forged.—The forgeries are postmarked with the diamond of small, square dots, or the single, thick circle, containing the name of a town—NAGASAKI, for instance—in English letters.

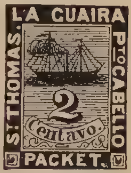
Concerning plate-letters, Gibbons gives the ½ sen, brown, with syllabic characters, 1 and 2; 1 sen, blue, 1 to 12; 2 sen, yellow, 1 to 23; 4 sen, rose, 1; 6 sen, purple-brown, 10, 11, and 13 to 18; 10 sen, green, 1 to 3; 20 sen, purple, 4, 5; 30 sen, grey, 1; 12 sen, rose, 1 to 3; 15 sen, lilac, 1 to 3; 45 sen, carmine, 1 to 3. Of the next issue: ½ sen, grey, 2 to 4; 1 sen, brown, 5, 7, 8, and 12 to 17; 4 sen, green, 1 to 3; 6 sen, orange, 10, 11, 13 to 22; 10 sen, blue, 4 and 5; 20 sen, carmine, 8; 30 sen, violet, 2 to 4. It is, of course, understood that, on any one sheet, all the stamps bear the same plate-letter.

LA GUAIRA.

Issue of 1854. Centavo Series (for St. Thomas?).
½, 1, 2, 3, 4 Centavos.

Genuine.

Printed in black, on rather hard, coloured wove paper. There is a stop after the word PACKET, and another after CABELLO. The word CENTAVO is in a label or scroll. It is in the singular for all the values, and the stop after it is put in the *outline* of the scroll. The transverse lines of the background cut into the ends of the scroll, and cover the top and middle spandrels. The letters of the word PACKET are close together, and the P of that word, and the stop at the end of it, are equidistant from their respective sides of the frame. If the line to the right of ST. THOMAS were prolonged upwards, it would pass clear between the L and A of LA; and the same line, if prolonged downwards, would pass clear to the right of the little square, in the left-hand lower corner. The scroll is rounded at each end. The steamer is fairly done, and her rigging is distinct enough for the ropes to be counted.



First Forgery.

Lithographed, in dull black; paper similar to that of the genuine. There is no stop either after PACKET or CABELLO. The word of value is CENTAVO on the ½ and 1 c.; but the others have CENTAVOS. There is a stop after this word, *inside* the scroll, on the ½ and 1 c., and no stop at all after it on the other values. The transverse lines of the background do not cut into the ends of the scroll, neither do they cover the spandrels. The letters of the word PACKET are all some distance apart, and on account of there being no stop after this word, the P appears to be much too near to its end of the frame. If the line to the right of ST. THOMAS were prolonged upwards, it would pass through the centre of the bottom-stroke of the L of LA; and if prolonged downwards, it would cut into the little square, in the left-hand lower corner. The left-hand end of the scroll is broken or incomplete. The letters of all the inscriptions in the frames are very thin, compared with those of the genuine.

Second Forgery.

This is not nearly so well done as the counterfeit just described. It is coarsely lithographed, on very common paper. There is no stop after either PACKET or CABELLO. The word CENTAVO is not in a scroll at all. The transverse lines of the background do not cover the top and middle spandrels. If the line to the right of ST. THOMAS were prolonged upwards, it would pass through the centre of the bottom stroke of the L of LA; and if prolonged downwards, it would cut into the little square, in the left-hand lower corner. The steamer is very badly done, and her ropes are too indistinct to be counted.

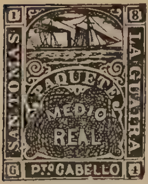
POSTMARKS.

Genuine.—Almost invariably uncancelled, but I think I have seen 29.

First Forgery.—1, 87, 100.

Second Forgery.—99.

Same Issue. Reales Series (for La Guaira?).
Medio Real, rose, blue; Dos Reales, green, yellow.



There are two types of the stamps of this set. The first type has the date-figures in the corners very small, a very cloudy sky, and a calm sea. The stamps of this type are all machine-perforated 13. The second type has the date-figures in the corners much larger, a rough, frothy sea, and few clouds in the sky. The stamps of this type are found with a curious, oblique perforation, and also with a pointed, or saw-perforation. The forgers have imitated the first type.

Genuine.

Engraved in *épargne*, on several varieties of paper; machine-perforated 13. The hull of the steamer is quite level. She has only two masts, her bowsprit is placed obliquely to the line of the deck, and she carries a flag. The tail of the R of GUAIRA does not touch the A, and the tail of the Q of PAQUETE does not touch the line below it. The upper halves of the C and B of CABELLO are distinctly larger than the lower halves. The clouds are nicely drawn. In the lower value, the D of MEDIO is almost like an O, and, in the higher value, the D of DOS slopes very much. The 6 touches the dot, in the left-hand corner.

Forged.

Lithographed, on thin, very white wove paper; pin-perf. 12. The hull of the steamer is not level, the front part being much too high out of the water. She has three masts, her bowsprit is level with the outline of the deck, and there is no flag visible. The tail of the R of GUAIRA touches the A after it, and the tail of the Q of PAQUETE touches the line below it. The upper halves of the C and B of CABELLO are smaller than the lower halves. The clouds are very coarse and blotchy. The D of MEDIO is an ordinary capital D, and the D of DOS is *almost* upright. The 6 does not touch the dot, in the left-hand corner.

POSTMARKS.

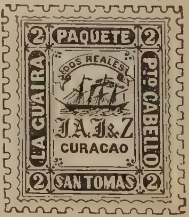
Genuine.—Some of my genuine specimens are cancelled with a diamond of oblong dots, something like 38.

Forged.—The forgeries bear either a very large capital O, like 87, or 54, without central figures or numerals; also 62.

The forgeries of the *reales* set, just described, are exceedingly common, and will be found in the collections of all our youthful friends.

Issue of 1869. Second Reales Series (for Curaçao).
½ Real, green: 2 Reales, rose.

Genuine.



Engraved in *épargne*, on thin, yellowish-white wove paper; perforated 10 or 12½. The outside of the frame is composed of a scalloped line, all the way round, with fifteen scallops at the top and bottom, and seventeen each side. There is a stop after each of the letters J. A. J. of the initials of the firm, and the horizontal top and bottom lines of the Z are carried a little beyond the small knobs which usually finish off that letter. (This is *not* shown in the Z of the accompanying illustration.) There are two ornamental tongues or curves, projecting from the centre of the left-hand side of each J.

Forged.

Lithographed, on thin, very white wove paper; pin-perf. 13. In the ½ real, there are sixteen scallops at the top and the bottom, and twenty at each side. In the 2 reales, there are sixteen at the top, fifteen at the bottom, nineteen on the right-hand side, and twenty-one on the left. There is no stop after the last J. The stop after the A is not very distinct, and the Z is like an ordinary capital Z. Each J has only one ornamental tongue or curve, projecting from the centre of the left-hand side of it.

POSTMARKS.

Genuine.—The genuine stamps usually bear two concentric circles, like 29, with name, separated by stars, between the circles; or else two concentric ovals, similarly inscribed.

Forged.—The forgeries bear 5, without numerals; also 54.

I have not said anything about the history of these stamps. Those who wish to know more about them will find my monograph on the stamps of La Guaira in the first volume of the *Philatelic Journal*, and a reprint of it in the *Stamp Collector's Magazine*, vol xi. pp. 70–4.

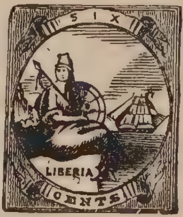
LIBERIA.

Issue of 1867. 6 Cents, red.

This is the issue with two thin lines round the stamp, and another line, at a distance of 1 millimetre from it, all round. The earlier issues, 1860–64, did not have this outer line.

Genuine.

Engraved in *épargne*, on rather thin, and on medium wove paper, unperforated, and perforated 11 and 12. The head of the spear is a sort of diamond-shape, but the half towards the point is very much longer than the part which joins the shaft. The point is very sharp, and it touches the outline of the circle. On the shaft, near the head, there are two streamers hanging down. A card laid along the shaft of the spear passes decidedly to the left of the part of the butt which comes out in front of the knees of the figure; for the two parts are not drawn in the same straight line. There is no shading on the upper part of the arm. The lower half, from the elbow to the wrist, is shaded with eight curved, oblique parallel lines, running down from left to right. There is a triangular blotch of shading under the chin. From the left side of the cap, there are two ribbons or plaits hanging down, which are shaded almost all over. The longer of these two ribbons touches the shaft of the spear. The left foot is in profile, shaded with three horizontal lines, and has an absurdly high instep. The great toe of this foot goes within ¼ millimetre of the outline of the circle. The right foot is very stumpy and broad, showing five distinct toes. This foot, and the butt-end of the spear, are both about ¾ millimetre from the outline of the circle. The semicircular piece of shading on the big



stone, above the word LIBERIA, shows twenty-one vertical lines, and indications of two others. There is a distance of 1 millimetre between the B of LIBERIA, and the nearest point of the shading above it. There are two horizontal cracks in the vertical, right-hand edge of the stone; the upper crack is triangular in shape. If the A of LIBERIA were moved to the right, keeping it at the same level, its top would just touch the bottom corner of the upper triangular crack, but there would be some little distance between the foot of the A and the lower crack. Outside the right bottom edge of the uppermost sail, to the right of the ship, there is a tiny blotch, probably representing a flag; this flag (if it is one) shows between the sail and the ropes to the right of it. It would not be remarked, unless specially looked for. The hull of the ship shows thirteen round, white port-holes. The mizen-boom touches the outline of the circle. The sea has small, white-topped waves, nearly parallel with the horizon, and there are no vertical bars of light on it. The shield shows about nine long, vertical lines of shading, from the top, to where it passes behind the shoulder of the figure. The corner-spandrels of the stamp, outside the central circle, are filled in with vertical, wavy lines. The points of the upper scroll are all at some distance from the right and left sides of the stamp, and the right-hand point of the lower scroll is still further from the outline. The left-hand end of this lower scroll, however, very nearly touches the outline of the frame to left of it. The rock behind the figure reaches up level with that part of the shoulder where the spear crosses its outline.

6 Cents. First Forgery.

Nicely lithographed, on stout, white wove paper, perforated 12½, very well. The outer one of the two lines forming the frame is much thicker than the inner one, and there is no line surrounding the stamp; indeed, the said line, in the genuine, comes exactly where the very points of the perforation come in this forgery. The head of the spear is the same shape as the genuine, but it does not go near the outline of the circle. Of the two streamers hanging from the spear, in the genuine, the one nearest to the figure is wider and longer than the other; but, in this forgery, the one furthest from the figure is wider and longer than the other. The whole of the shaft of the spear is in one straight line. The lower part of the arm, from the elbow to the wrist, is shaded with about sixteen to eighteen oblique lines, some of them dotted, running down from right to left, *i.e.*, just the opposite way to the genuine. There is only one ribbon or plait hanging down from the cap, and the end seems to go under the spear. The left foot is stumpy, with the instep so blotched by the shading, that it can hardly be made out, and the toe is very much nearer to the outline of the circle than the butt-end of the spear is. The right foot slopes very much, so that it does not look so broad as the genuine; it has five toes, but the great toe of this right foot, and the butt of the spear, are very nearly one millimetre from the outline of the circle. In consequence of the postmark being in the way, in my specimen, I have not been able to count the vertical lines of shading on the stone, above LIBERIA; but I do not think there are anything like so many as twenty-one, and the four horizontal lines, which cross these vertical ones in the genuine, are not visible. This shading comes too close to the B of LIBERIA, being less than half a millimetre from it. In this forgery, the lower crack in the edge of the stone is the triangular-shaped one; and, if the A were moved to the right, on the same level, its head would be quite clear of the upper crack, and the whole of the foot would be obliterated by the lower crack. This is, again, exactly the opposite of the genuine. Instead of port-holes, the ship has a white stripe along the upper part of the hull, which is not visible in the genuine. The mizen-boom is a considerable distance from the outline of the circle. The right-hand sails are much more darkly shaded than in the genuine, but I can give no exact tests, as the postmark covers most of the vessel in my specimen. The sea is almost equally white all over, and is formed by short, horizontal lines, so that no waves can be seen. The shading on the shield, near the shoulder of the figure, is very blotchy; only three vertical lines of shading are visible, with a blotch each side of the said three lines. The design shows heavy clouds over the ship, the rest of the sky being clear. The vertical, wavy lines in the corners of the stamp, outside the circle, are like the genuine. The right upper point of the top scroll touches the border of the stamp (not either of the lines surrounding the stamp), but the left upper point of this top scroll is a full millimetre from the left side of the border. The left lower point of the bottom scroll also touches the border, in the same manner. The rock behind the figure is not high enough ; it only reaches up about level with the arm-pit. I have not said anything about the expression of the face ; but, in the genuine, it is somewhat wistful, and in this forgery it is stern, and the figure has a very broad left cheek, (right side of the stamp).

6 Cents. Second Forgery.

Lithographed, on stout, white wove paper; very badly pin-perforated 12. The head of the spear is like the flame of a candle in shape, and the point does not touch the outline of the circle. The streamers on the shaft, near the point, are very nearly equal in size. The whole of the spear-shaft is in one straight line. There is one dot of shading on the upper part of the arm. The lower part of the arm is altogether unshaded. The shading under the chin is rounded, instead of being triangular in shape; and a piece also seems to go on to the right shoulder. There is one broad ribbon hanging from the cap, bounded by thick, dark lines, and this ribbon runs down, not merely to touch the shaft of the spear, but plainly under it, till it touches the arm. The left foot is very indistinct, and it is difficult to say which is foot, and which is drapery ; indeed, part of the drapery comes down, so as to make a sort of boot-heel. The toe of this left foot is very nearly a millimetre from the outline of the circle. The shape of the right foot is very similar to that in the first forgery, but there are only four toes. The great toe of this right foot, and the butt-end of the spear, are both more than a millimetre from the outline of the circle. There seem to be no vertical lines in the piece of shading above LIBERIA, on the stone. As far as I can make out from a poor specimen, there are about four coarse lines of shading, running horizontally, to form this part of the design. Between this shading and the B of LIBERIA, the distance is about one millimetre and a quarter. The edge of the stone shows one horizontal crack, high above the level of LIBERIA, and one oblique blotch of shading, the bottom of which is exactly level with the foot of the A. There is no sign of a flag on the ship, and the mizen-boom is a long way from the outline of the circle—quite as far from it as the butt-end of the spear is. The hull shows a white stripe, instead of the port-holes ; and a short piece of mast, visible in the genuine, is here widened, till it looks exactly like the funnel of a steamer. The sea, for the most part, is very white, but just under the ship there are three thick, blotchy lines of shading. These do not look like waves. There seem to be only seven vertical lines of shading on the shield. From the top of the shield there is a heavy cloud, extending right across the sky, and there are some more distinct clouds under SIX. The wavy lines in the corners of the stamp are like the genuine, except that they are a little too far apart. The lower right-hand point of the bottom scroll seems to touch the outline of the stamp, but all the other points of both scrolls are at some distance from the outline. The outer one of the two lines round the stamp is a good deal thicker than the inner one. There is no extra line round the stamp, though the perforation leaves plenty of room to see it, supposing it had been there. The rock behind the figure is about level with the armpit. The angle of the left jaw and cheek is too square, as in the first forgery.

6 Cents. Third Forgery.

Lithographed, on medium, rather hard, white wove paper; poorly perforated 12½. This forgery is an aggravating one; first, because there is hardly a single school-boy's album, throughout the length and breadth of England, that does not possess it, and secondly, because the expression on the face of the figure is so supremely disdainful and contemptuous. The head of the spear is a short diamond, the point-half as short as the other, and it touches the outline of the circle, like the genuine. The right-hand streamer hangs much lower than the left. The two parts of the shaft of the spear, like the genuine, are not in the same straight line. The upper part of the arm is partially shaded. The lower part, from the elbow to the wrist, is shaded with about twelve oblique lines, running down from left to right. There are three short lines of shading under the chin. A broad band, shaded with transverse lines, hangs down from the cap, and runs under the shaft of the spear, reaching to the inside of the elbow. The left foot is quite shapeless, and it touches the outline of the circle; it looks like a part of the dress more than anything else. The right foot shows only four toes. The shading on the stone, above LIBERIA, is continued along the top of the stone, to the outline of the circle; thus there are, of course, far more than twenty-one vertical lines in it. The shading actually touches the B of LIBERIA. There is one crack in the stone, with a blotch below it, and the lowest part of this blotch is level with the cross-stroke of the A of LIBERIA. There is a large, dark, prominent flag sticking out from the top of the middle sail to the right-hand side of the ship. The ship shows twelve white port-holes (several of them oblong), and two oblong dashes, one above another, at the left-hand end of the row of port-holes. The mizen-boom is a very long way from the outline of the stamp. The sea is dark, with three vertical bands of light upon it. The shield has seven vertical lines of shading, from the top to where it disappears behind the shoulder of the figure. There are many scattered clouds about, but they are not heavy. The corners, or spandrels, of the stamp afford the easiest test. They are filled in with *oblique* lines, pointing towards the centre of the stamp, instead of the vertical lines of the genuine. The lines are also almost straight. The lower scroll touches the outline both sides, the upper scroll does not touch either side. The rock seems to come up about level with the arm-pit of the figure, but my specimen is postmarked there, so I am not sure.

Fourth Forgery.

Lithographed, on thinnish, white wove paper, fairly perforated 12. The head of the spear is somewhat like the genuine in shape, but it is blunt, and it does not touch the outline of the circle. There seem to be three streamers hanging from the spear. The whole length of the spear is in one straight line. There is one dot of shading on the upper arm, and one dot also on the lower arm, but no lines. There is an irregularly-shaped blotch of shading under the chin. Two dark ribbons hang down from the cap, but neither of them touches the shaft of the spear; and near their lower extremity, and to the right of them, appears the lower half of a third ribbon, which touches the shaft of the spear, and has no shading on it. The forgers have evidently mistaken the left arm of the genuine for a third ribbon. It does, in fact, look rather flat, but I think anyone, looking at the genuine, would know what it is intended for. Both feet are very shapeless: the left foot does not appear to be in profile; and the right has three toes. There seem to be about twenty vertical lines of shading on the stone, but with no horizontal lines across them; and they are very faint over the R of LIBERIA. The B of that word is a full millimetre from the nearest part of the shading, indeed, in this forgery, the shading comes nearer to the E than to the B. There are two horizontal cracks in the stone, but the upper one is dark, and the lower one is unshaded, and there are several dark dots and lines on the stone, under the upper crack, which are not in the genuine. The lower crack is rather below the level of the cross-stroke of the A, which letter is badly formed. The middle of the edge of the second sail, on the right-hand side of the ship, shows a flag, or rather, part of a flag—for the lower portion is evidently torn or blown away. The hull of the ship shows four white port-holes at the left-hand end, and three or four at the other end. The mizen-boom goes rather near the outline of the circle, but does not touch it. The sea has a "soapsuddy" look, with three or four dark blotches on it, and there does not appear to be any separation between sea and sky. About five long, dark lines of shading can be seen on the shield, but the part to the left, where it begins to disappear behind the shoulder, has no lines, but only a blotch. There are two or three light patches of cloud scattered about, and a dark patch to the left of the figure. The corners of the stamp are filled in with oblique instead of vertical lines, and they all point towards the centre of the stamp. These lines are finer and more regular than in the genuine. Both of the scrolls touch the border on the left, and the bottom scroll touches it on the right. The rock is higher than in any of the forgeries previously described, and reaches up almost as high as in the genuine. The expression of the face is very pleasant.

Fifth Forgery.

Lithographed, on medium, white wove paper, badly pin-perforated to some uncountable gauge. There is, in this forgery, a third line round the stamp. In the genuine it is just one millimetre from the outer of the two inner lines; but in this forgery it is one millimetre and three-quarters from the said line. Both the inner lines are of the same thickness, as in the genuine. The head of the spear is an ordinary diamond-shape, with both halves of equal length, and it is not very sharp. It just touches the outline of the circle. The streamers are very like the genuine. The whole of the shaft of the spear is in one straight line. The lower part of the arm is shaded with about nine straight, oblique lines, running down from left to right. There is a rounded patch of shading under the chin. The ribbons or plaits are very like the genuine. The left foot shows hardly any instep, and it very nearly touches the outline of the circle. The right foot is very splay, almost fan-shaped. The shading on the stone, above LIBERIA shows about sixteen vertical lines, crossed by others which I cannot count. The nearest part of this shading is just about one millimetre from the B of LIBERIA. The cracks in the stone are very far apart, so that there would be room to put between them, without touching, two letters, one above another, of the height of the letters of the name. The vessel looks like a steamer; part of it touches the shield, and the other end very nearly touches the outline of the circle. There is a flag near the top of the two oblique ropes to the right. There is an irregular, light streak in the hull, instead of the port-holes. The waves are rather like those of the genuine, but much coarser, and darker. There are about seven long, vertical lines of shading on the top of the shield. The corner-spandrels bear wavy, vertical lines, like the genuine. All points of the scrolls are at some distance from the border. The rock behind the figure is in one stage, instead of the three stages of the genuine; and it only reaches up hardly to the arm-pit. The expression of the face is rather joky.

Sixth Forgery.

Lithographed, on rather thin, hard, white wove paper; perforated 12. The head of the spear is fairly like the genuine, and it touches the outline of the circle. The whole of the shaft is very nearly in one straight line. Above the elbow, there are four long, oblique lines, and below the elbow, three short ones. The shading under the chin seems to be rounded. The longer of the two dark ribbons, hanging down from the cap, appears not merely to touch the shaft of the spear, but to go over it. The left foot, in my specimen, is hidden by the postmark, but I fancy it touches the outline of the circle. Only four toes are visible on the right foot, but there is a large, dark blotch, half as big as the foot, and close to it, which may possibly hide the little toe. The toes are further from the outline of the circle than the butt-end of the spear is. There are about fifteen vertical lines of shading above LIBERIA, and the B is about three-quarters of a millimetre from the nearest part of the shading. In my specimen, the inscription appears as IIBLRI, as some letters and parts of letters have not taken the ink, but I cannot say whether this is always the case. The two cracks in the stone, which are two millimetres apart in the genuine, are nearly two and a half millimetres apart in this forgery. There seems to be a large, light-coloured flag projecting from the right side of the oblique ropes, to the right side of the ship. The port-holes, along the hull of the ship, are represented by a broken and wavy white line. The sea is almost entirely white, except for a long, dark strip, the length of the ship, running obliquely, from right to left, between the ship and the shore. Only five long, vertical lines of shading can be seen on the shield, from the top to where it disappears behind the figure. There is not a single cloud in the sky. The left-hand end of the lower scroll is a long way from the side of the stamp. The rock, behind the figure, does not reach up higher than level with the arm-pit. There is no line separating the stamps from each other in this forgery.

Seventh Forgery.

Lithographed, on white wove paper, stouter than the sixth forgery; perforated very badly, about 11. There is very little white upon the head the spear. There seems to be only one very broad streamer hanging from the spear, but my specimen is postmarked just there. The whole length of the spear is exactly in one straight line. The arm does not appear to be shaded anywhere. The shading under the chin does not touch the outline of the chin. The left foot is very ugly in shape, with much too small a toe, and the said foot is shaded with a blotch, and not with lines. The right foot appears to have a stocking on, as only the tips of the toes (four) are visible. The great toe of this right foot and the butt-end of the spear are both fully one millimetre from the outline of the circle. The lines in the shading on the stone, above LIBERIA, are all merged into one blotch, and the B is less than half a millimetre from the nearest point of the shading. The two cracks in the stone are less than a millimetre and a half apart, the lower (instead of the upper) one being triangular in shape. If the A of LIBERIA were moved to the right, keeping the same level, it would touch the lower crack, but be at some distance below the upper crack. There is a very distinct, dark flag to the right of the ship. The hull is all dark, with no sign of port-holes. The end of the mizen-boom is a long way from the outline of the circle. The sea has dark stripes and blotches on it, but no regular waves. The postmark, in my specimen, covers the vertical lines of shading on the shield, so that I cannot give the number of them. There is a very dark cloud, just under the SIX, and another, still larger, above the ship, reaching to the shield, with a smaller one behind the shoulder of the figure. The lower right-hand point of the bottom scroll touches the inner outline of the frame of the stamp. The outermost line of the frame is much thicker than the inner one, and there is no line between the stamps. The rock behind the figure does not reach up even level with the arm-pit.

Eighth Forgery.

This is quite new to me (1905). Nicely engraved, in *taille-douce*, on fairly stout, white wove paper, without the regular graining of the genuine, usually ungummed, perforated 12½ and 12½ × 13. The head of the spear does not touch the outline of the circle, and is only shaded by two lines down its centre; while, in the genuine, one half of the spear-head is darkly shaded, and the other half left white. The two streamers on the shaft of the spear hang level, and the left one is decidedly broader than the other, instead of narrower. The whole shaft is, as nearly as possible, in one straight line. The shading on the lower half of the arm is too fine to be decipherable. Neither of the ribbons touches the spear, and the shorter one hangs very nearly straight, instead of being somewhat wavy. The left foot shows no particular instep, and it bears three very faint, oblique lines of shading, running down from left to right. The right foot is also almost in profile, and shows three graduated toes. Only about nineteen vertical lines can be made out, above LIBERIA, and the longest of these lines come above the beginning of the E, instead of above the middle of the B. If the A were moved to the right, on the same level, it would pass considerably under the upper crack in the stone, and its foot would go right into the centre of the lower crack. There is a large, faint flag sticking out from the mizen-topsail. There are two tiers of square port-holes. The boom does not go near the outline of the circle. The waves are much lighter than in the genuine; indeed, the whole stamp is lighter, and more skeleton-looking. The easiest test for this forgery is in the fact that the corner-spandrels are filled in with oblique lines, pointing to the centre of the stamp, instead of with vertical, wavy lines. The top right-hand point of the upper scroll very nearly touches the outline to right of it, though there is a distance of ½ mm., in the genuine. The top left-hand point of the upper scroll is barely ½ mm. from outline to left of it, though the genuine is about ¾ mm. The bottom right-hand point of the lower scroll is also very close to the outline to right of it, while the distance in the genuine is fully ¾ mm. The rock against the outline of the circle, behind the figure, is far too low, and does not reach higher than the middle of the breast of the figure. In the genuine, there is a line of shading touching the back of the C of CENTS, and a fainter line passing down almost centrally through the C. These are not shown in this counterfeit. The genuine has also a line passing nearly through the centre of the S, and another down the right-hand side of the S; these are not given in the forgery. The two lines forming the outline of the central circle are about ½ mm. apart, instead of about ¼ mm. As the stamp is engraved in *taille-douce*, the ink stands out very distinctly from the surface of the paper, when held obliquely to the light. This, of course, is not the case with the genuine.

Same Issue. 12 Cents, blue.

Genuine.

Engraving, paper, and perforation the same as in the genuine 6 cents. The point of the spear is somewhat blunt, and it does not touch the outline of the circle. The left-hand streamer is three times the width of the right-hand one, but both hang down level with each other. The shaft of the spear is, in this value, all in one straight line. The right side of the upper arm is shaded with two rows of small dots. The lower arm, from the elbow to the wrist, is shaded with dotted lines, running obliquely down from left to right; and, just under the drapery which hangs over the arm, there are five thicker lines, not dotted, and less oblique than the dotted lines of shading on the rest of the arm. There is a large, triangular patch of shading under the chin, consisting of oblique lines, running down from left to right. The two plaits of hair, coming from the cap. hang almost level. The left foot is shaded with either three or four horizontal lines, crossed by three thicker, oblique lines; the toe, however, is quite white and unshaded. This said toe comes within about one-quarter of a millimetre of the boundary of the circle. The right foot is shaded all over, with crossed, oblique lines; there are two distinct toes, with indications of a third, and the nail of the big toe is very dark and distinct. This toe and the butt-end of the spear are both about three-quarters of a millimetre from the outline of the circle. The semicircular piece of shading on the stone, above LIBERIA, is formed by about twenty-two vertical lines, crossed by six horizontal lines. The shading is, in its nearest point, half a millimetre from the B. The two cracks in the stone are one millimetre apart, and the lower one, which is just level with the foot of the A, is crossed by two thick, vertical lines of shading. There is a good-sized dark flag, sticking out from the middle of the right-hand edge of the middle sail, on the right side of the ship. About ten round, white port-holes can be counted along the side of the hull; the rest are hidden in the shading. The end of the mizen-boom is a long way from the outline of the circle. The sea is very similar to that in the genuine 6 cents, and there is a strong line of white, dividing the sea from the land. There are ten vertical lines of shading on the shield, counting from the top, to where the lines disappear, behind the shoulder of the figure. The sky is very clouded, there being only a few wavy streaks of clear sky above the ship, and more, and wider ones, above the head of the figure. The corner-spandrels, outside the central circle, are filled in with thin, parallel wavy lines, all pointing towards the centre of the circle. The left lower point of the bottom scroll touches the frame, but none of the other points of either scroll touch it. The rock behind the figure does not come up so high as in the 6 cents, being exactly level with the arm-pit. There is a line of shading, passing exactly through the very centre of the C of CENTS. One short line of shading touches the left corner of the head of the T of TWELVE, and a similar line touches the right corner of the head of the final E of that word. Both TWELVE and CENTS are equidistant from the top and bottom of their respective containing-labels. The side of the nose is strongly outlined, and the left cheek (right side of the stamp) has a number of dots of shading on it, reaching from the chin to higher than the eyebrow, and rather spoiling the appearance of the face. The hair on the right side of the face (left side of the stamp) is dark, nearly all over.

First Forgery.

Lithographed, on rather stout, very white wove paper, very badly perforated 12½. The point of the spear is sharper than in the genuine, and is some distance from the outline of the circle, though the genuine is close to it. There seem to be three streamers hanging from it. The upper arm has a few dots on it. The lower arm is shaded by (not dotted) lines, all running in the same direction. My single specimen is torn, where the plaits hang down from the cap, so I have not been able to make them out. The left foot is shaded by crossed, oblique lines; it is utterly shapeless, and could not possibly be known for a foot. The part representing the toe is a full millimetre from the outline of the circle. The right foot has only a very little shading, just at the instep, formed of crossed, oblique lines; it has three toes, and there is no indication of a nail to the big toe. This toe and the butt-end of the spear are both a full millimetre from the outline of the circle. The shading on the stone, above LIBERIA, is very blotchy, so that only about eleven vertical lines can be counted. The nearest part of the shading is one millimetre from the B. The two cracks on the stone are nearly two millimetres apart; the lower one is a little below the level of the bottom of the A. There are no vertical lines across this lower crack. There are four faint, vertical lines of shading, outside the middle of the edge of the middle sail on the right side of the ship, to represent the flag, but they only look like a faint bit of cloud in the background, and not in the least like a flag. There is a white line along the centre of the hull of the vessel, which seems to divide the hull in two parts in a very peculiar way; this represents the port-holes of the genuine. There are eight vertical lines of shading on the shield, and they do not reach to the shoulder of the figure. There is a heavy cloud just over the ship, another under TWELVE (with a few little ones scattered near it), and a small cloud to the left of the spear-head; the rest of the sky is entirely free from clouds. The right lower point of the bottom scroll comes rather near the edge of the frame, but none of the others do. The rock behind the figure does not come up so high as to be level with the arm-pit. There is no line of shading through the C of CENTS, and no line to touch the T or final E of TWELVE. The letters of this word are too near the upper outline of the containing-scroll, and the letters of CENTS are too near the lower outline of their scroll. The side of the nose is not outlined; there are no dots of shading on the face, and the hair outside the right cheek (left side of the stamp) has a large, crescent-shaped patch of white in it. There is no single line round the outside, between the stamps.

Second Forgery.

Lithographed, on stout, very hard, dingy yellowish-white paper, apparently laid, but with the laid lines very faint; very badly perforated 13, in oval holes. The point of the spear is very sharp, and touches the outline of the circle. The left-hand streamer is slightly wider than the other, and hangs down a little lower. There is a very little, faint shading on the upper arm, near the arm-pit, and the lower arm has a few faint dots and blotches. The shading under the chin is divided into two parts by a large, triangular patch of white. The outer plait of hair, hanging down from the cap, is very irregular, and much longer than the other; it just touches the spear-handle. The left plait does not touch the spear. The left foot is very thick in the instep, and is shaded with about four short, vertical lines. The right foot seems to have four toes, and there is no nail to the big toe. This big toe and the butt-end of the spear are one millimetre from the outline of the circle. The shading on the stone is partly covered by the postmark in my specimen, but there seem to be about fourteen or fifteen vertical lines, crossed by about four horizontal ones. There are three horizontal cracks in the stone, the middle one being level with the bottom of the A. There is a large, light-coloured flag sticking out from the side of the ship. There are no port-holes visible in the hull. The sea is very patchy. There are only six vertical lines of shading on the shield. The clouds are very similar to those in the first forgery, but not so dark. The corner-spandrels, outside the circle, afford the easiest test, as they are formed by vertical, wavy lines. Both right and left lower points of the bottom scroll touch the frame. The rock behind the figure is slightly above the level of the arm-pit. There is no line of shading through the C of CENTS. There is no line of shading touching either the T or the final E of TWELVE; and both this word and CENTS are too near the lower outline of their respective containing-labels. There is no outline of the nose, which is simply a dot, and there is no shading on the face. The hair on the right cheek is too light.

Third Forgery.

Lithographed, on thin, rather hard, greyish-white, or yellowish-white wove paper, perforated 11½. This is evidently the same as the third forgery of the 6 cents, having the same disdainful expression of countenance. It is far more common than any other type. I have specimens from various printings; from early ones, with the clouds exceedingly heavy, covering almost all the sky, to others, in which the clouds have almost vanished. The spear-head is an equilateral diamond, instead of the long diamond of the genuine; it is tolerably sharp, and distinctly touches the outline of the circle. The right side of the upper arm is shaded with six distinct, oblique lines; the lower arm is shaded with about thirteen oblique lines, not dotted. The shading under the chin consists of four thick lines, almost touching each other. There is only one broad ribbon hanging down from the cap. Of the two streamers hanging from the head of the spear, the left one is a little broader than the other, and the right is very decidedly the longer of the two. The left foot is very clumsy, and is shaded with about nine oblique lines. The right foot is more like that of a frog than of a human being; only about half of it is shaded, and there is no nail to the big toe. This toe and the butt-end of the spear are about one millimetre from the outline of the circle. The shading on the stone above LIBERIA is formed by about twenty vertical lines, crossed by about five fainter lines. In the heavy and distinct copies, two lines of this vertical shading touch the B; in the later and fainter ones, only one line touches the B. The lower crack in the stone is wide open, with its upper edge heavily shaded by a triangular patch of five vertical lines; the opening in the stone being nearly as high as the cross-stroke to the A; the upper crack is a dark horizontal line, as in the genuine. The flag is not so wide as in the genuine, but fully as dark, and its outline is very wavy, whereas, in the genuine, the upper and lower outlines of the flag are cut off obliquely, but are not at all wavy. There are twelve white port-holes to be seen along the hull of the ship. The sea is quite white, just under the keel of the vessel, and there are three vertical bands of light to be seen on it. There are about seven vertical lines of shading on the shield, to where they disappear, behind the shoulder of the figure. The sky varies very much, according to the printing. The lines in the spandrels, outside the circle, point towards the centre of the stamp, as in the genuine; but those in the left top corner are almost straight, instead of being very wavy like the others. Both lower points of the bottom scroll touch the frame. The line of shading in the C of CENTS is a little too much to the left, so that it does not pass exactly through the centre of that letter. A short line of shading comes very near the head of the T of TWELVE, but does not touch it. Two lines of shading cut into the final E of that word. Both TWELVE and CENTS are a little too near the bottom outline of their respective containing-labels. The side of the nose is outlined, as in the genuine, but the face has no shading on it, and has the disdainful expression of which I spoke before. The hair on the right side of the face (left side of the stamp) hardly seems to come up as far as the cap. The outer line of the frame is much thicker than the inner one, and the line between the stamps is a millimetre and a half from each.

Fourth Forgery.

Lithographed, on medium, rather hard, yellowish-white wove paper, perforated 12½. The point of the spear touches the outline of the circle, and the shading covers more than half of it. The streamers are fairly like the genuine. There is a little blotchy shading on the upper arm, on the side nearest to the body. The shading on the lower arm is pretty distinct at the beginning and end, but the middle part consists merely of a few dots. There is hardly any shading under the chin. Both plaits of hair are broken and irregular, and neither of them seems to touch the shaft of the spear. The left foot is of a fairly good shape, but the shading consists of about six oblique lines, running down from right to left, but almost vertical. The right foot is misshapen and ugly, with a curly big toe. There are four toes visible, but no nail on the big toe. Only the thick half of the foot is shaded, and the shading is blotchy. The big toe is one millimetre from the outline of the circle; the butt-end of the spear is a little nearer. The lines in the patch of shading on the stone, above LIBERIA, are blotched, and cannot be counted. The shading comes within one millimetre of the B, but the lowest point of the said shading, in this forgery, comes between the letters BE. There are four cracks in the stone; two of them distinct, and the other two faint. The flag of the ship is larger than in the genuine, but faint. There are no port-holes to be seen; indeed, part of the hull of the vessel seems to be well-nigh submerged under the waves. The sea has a mottled look. There are only seven vertical lines of shading on the top of the shield, and several of these are broken and imperfect. The clouds are fairly like the genuine, but not quite so heavy or so numerous. The lines in the corner-spandrels are vertical, instead of pointing to the centre of the stamp. Both lower points of the bottom scroll touch the frame. There is no line of shading through the centre of the C of CENTS. The T and final E of TWELVE have no lines of shading touching them, and the TWE of TWELVE and the C of CENTS are all too near to the bottom outline of their respective containing-labels. There is no outline to the side of the nose, and no dotted shading on the face.

Fifth Forgery.

Lithographed, on thin, white wove paper, badly perforated 11½, or unperforated. The spear is very sharp, and just touches the outline of the circle. The right side of the upper arm has some faint dots of shading on it. The shading on the lower arm is similar to that of the genuine, except that none of the lines are dotted. The shading under the chin is somewhat heart-shaped, and is formed by four (instead of six) oblique lines of shading. The white strip between the two plaits of hair is much too prominent, so as to make the whole look almost like one broad band, with very thick and dark outlines. The left foot is shaded with seven oblique lines. The right foot shows three toes; it is only half shaded, and there is no nail to the big toe; the said toe being more than a millimetre from the outline of the circle, and the butt-end of the spear rather less than a millimetre from it. There are about twenty-two vertical lines in the shading above LIBERIA, crossed by about six horizontal lines. The longest three vertical lines very nearly touch the B. The cracks in the stone are the same as in the third forgery, except that the vertical lines of shading on the oblique, top edge of the lower crack are blotched together. The flag is fairly like the genuine, but it does not touch the sail, there being a thin, white space between flag and sail. The port-holes seem to vary, according to the heaviness of the printing. In dark, heavy copies, there are nine square port-holes, with a tenth further off; in the lightly-printed copies, twelve can be made out; in both cases, the middle ones are much larger than the others. The sea shows three distinct, vertical bands of light upon it. There are eight vertical lines of shading on the top of the shield. The clouds are very light; the darkest portion being just behind the streamers on the spear-head. The corner-spandrels have their lines of shading all pointing to the centre of the stamp, as in the genuine. The upper right-hand point of the top scroll touches the frame, but none of the other points do so. The line of shading in the C of CENTS is a little to the left of the centre of the letter. Two short lines of shading touch the final E of TWELVE, and the letters of CENTS are too near the lower boundary-line of the containing-label. The nose is outlined, and there are a few dots on the cheek. The outer one of the two lines round the stamp is a good deal thicker than the inner one, and the line between the stamps is about the same as the genuine.

Sixth Forgery.

This belongs to the same set as the eighth forgery of the 6 cents. Engraved in *taille-douce*, on moderately stout, white wove paper, perforated 13 × 12½, thin, white gum. The right-hand streamer hangs down decidedly lower than the left-hand one. The shaft of the spear is unshaded for its whole length, but, in the genuine, the two outlines are blotched into one solid stroke, where it crosses the breast of the figure. The lower arm, from the elbow to the wrist, is shaded with about fifteen oblique lines, not dotted. The two plaits of hair hanging from the cap are much too dark, being absolutely solid, and forming much the darkest portion of the whole design; the outer one is far longer than the other. The foot nearest to LIBERIA is not in the least like the genuine, for the forgers have apparently mistaken it for part of the skirt of the dress, so that only the big toe is visible. The L of LIBERIA *almost* touches the outline of the circle, though there is a distance of nearly ½ mm. between them in the genuine. The lower crack in the edge of the stone is decidedly above the level of the bottom of the A. Some of the short, horizontal lines of shading in the C are far too thick; they are all equally thin in the genuine. There are nine vertical lines of shading in the shield; and they are more distinct than in the genuine. The left lower point of the bottom scroll does not quite touch the frame. My single specimen has a flaw just there, as the outline of the frame is broken; but I cannot say if this is always the case. There is no line through the centre of the C of CENTS, and there is a short line, touching the right bottom corner of the S, which does not appear in the genuine. The short, dark line, which ought to touch the right top corner of the last E of TWELVE, is some little distance to the right of the E. The letters CENT are set rather too low in the label, but the final S is properly placed. The outline of the side of the nose is exceedingly faint. The right eye (left side of the stamp) appears to be shut, while the other eye is a glaring, dark dot. The sky is much more darkly shaded than the genuine, which is white, almost all over, like the eighth forgery of the 6 cents. This counterfeit shows the ink standing strongly out from the surface of the paper.

Same Issue. 24 Cents, green.

Genuine.

Engraving, paper, etc., the same as in the genuine 6 cents. The head of the spear is a little longer than in the 12 c., and it just touches the outline of the circle. Both streamers hang level, and the left one is a little wider than the other. The shaft of the spear is the same as in the 6 c., that is to say, a card, laid along the upper part of the shaft, will be found to pass distinctly to the left of the butt-end, which is not in the same straight line with it. The part of the upper arm which is nearest to the body is shaded, like the 12 c., with dots. The shading on the lower arm is also exactly like that of the 12 c. The shading under the chin is indistinct, and a little further to the right than in the 12 c. The inner plait touches the spear, and is broader than the outer one. Both are shaded all over. The left foot is very long and pointed ; it is shaded nearly all over, and the toe touches the outline of the inner circle. The right foot is shaded nearly all over, with lines that are almost horizontal ; there are four distinct toes, with indications of the fifth, and the big toe is less than half a millimetre from the outline of the circle, while the butt-end of the spear is very nearly a millimetre from the said outline. The vertical lines in the shading of the stone, above LIBERIA, are too fine and blotchy to be counted, but there are four horizontal lines across them, and the shading is very nearly one millimetre from the B. The two cracks in the stone are about three-quarters of a millimetre apart, the lower one being a shade below the level of the cross-stroke of the A. The L goes very close to the outline of the circle, but does not touch it. There is a flag, very like that on the 12 c., but not quite so dark and prominent. The hull of the vessel shows eleven oblong, white port-holes. The separation between sea and land is hardly discernible. There are seven vertical lines of shading on the top of the shield. The sky is very similar to that of the 12 c. The corner-spandrels are filled with vertical, wavy lines, as in the 6 c. The points of the scrolls do not, in any case, touch the frame. The rock behind the figure is below the level of the arm-pit. The outer outline of the arm comes up much higher than the inner outline, reaching very nearly to the ontline of the shoulder. There is a curved line passing through the C of CENTS, to the left of the centre. The two lines of the frame of the stamp are both equally thin, and the third line, or extra frame, is, as in the other values, just about one millimetre from the outermost of the two. The nose of the figure has the side outlined, and the mouth is slightly turned down.

First Forgery.

Lithographed, on very thin, rather soft, white wove paper, perforated 11. The right streamer on the spear is slightly broader than the left, and hangs down a shade lower. The two parts of the spear are not in the same straight line, but the difference is not so great as it is in the genuine. There is no shading on the upper arm, and the lower is shaded with eleven oblique lines, though the genuine shows thirteen. The shading under the chin is triangular, and composed of five oblique lines. The outer plait of hair, hanging from the cap, is broader than the inner one, and touches the spear, thus just reversing the order of things. The left foot is not abnormally long ; it is shaded with two horizontal lines, and the toe does not touch the circle. The right foot shows three toes, far apart ; it and the butt-end of the spear are barely half a millimetre from the outline of the circle. The shading on the stone above LIBERIA is blotchy, and only a sort of fringe of the ends of the vertical lines of shading can be seen at the edge of the blotch; the nearest part of the shading is about half a millimetre from the B. The two cracks in the stone are two millimetres apart, the lower one being far below the level of the bottom of the A. This A, and the I before it, are both shorter than the other letters of the word. There is no flag on the vessel, and the mizen-boom almost touches the outline of the circle, though, in the genuine, it is three-quarters of a millimetre from the circle. The port-holes cannot be counted; they form a sort of irregular, broken white line. The lines representing clouds are very faint. There is a strong white line, marking the separation of sea and land. There are five vertical lines of shading on the top of the shield. The corner-spandrels have vertical, wavy lines, the same as in the genuine. There is no line through the C of CENTS. The line forming the extra frame is absent. The side of the nose is very slightly outlined, and the corners of the mouth are turned up.

Second Forgery.

Lithographed, on stout, yellowish-white wove paper, perforated 13. In the genuine, the width of the whole stamp, from the outside of the perorations on the right to the outside of the perforations on the left, is 28 millimetres. In this forgery, the stamp is made very much narrower by the perforations, being only 24 millimetres from side to side. There is no extra frame, only a cross separating the corners of four adjacent stamps. The whole shaft of the spear is in one straight line, and the left streamer is much broader than the right. The upper arm is unshaded, and the two outlines of this upper arm are equal in height. The lower arm shows a few vertical lines of shading. The shading under the chin has a good deal of white in the centre of it. Neither of the plaits of hair touches the spear; the outer one is very irregular, and both have much white on them. The left foot has a few vertical lines of shading on it; it is some distance from the outline of the circle, and not abnormally long. The right foot seems to have only one toe, with a large and distinct nail, though there is no nail in the genuine. The said toe is a millimetre from the circle, and the butt-end of the spear rather less than a millimetre from the circle. There seem to be about twenty-four vertical lines of shading on the stone, above LIBERIA; and the shading reaches to within half a millimetre of the B. There are three cracks in the stone, the lowest one being very faint, and the middle one level with the bottom of the A. The flag is of a blunt, triangular shape. There do not seem to be any port-holes in the hull of the vessel. The sea is nearly all white. There are about four vertical lines of shading on the top of the shield. There are only two patches of cloud in the sky. The spandrels contain vertical, wavy lines, as in the genuine. The left bottom corner of the lower scroll touches the frame. The left outline of the upper arm is lower, instead of higher, than the right one. There is a very faint dot in the centre of the C of CENTS. The outer outline of the frame is much thicker than the inner one. The nose is not outlined, and the mouth is straight.

Third Forgery.

This evidently belongs to the same set as the third forgeries of the 6 c. and 12 c., having the same contemptuous expression on the face of the figure. It is lithographed, on stout, soft, yellowish-white wove paper, perforated 13. The head of the spear is an equilateral diamond, the point touches the outline of the circle, as in the genuine. The shaft of the spear is the same as the genuine, showing the butt-end distinctly to the right of the line of the rest of the weapon. The right-hand streamer is much longer than the other, and somewhat thinner. The upper arm has three little blotches on it, like vaccination-marks. The shading on the lower arm is moderately like the genuine. The shading under the chin is rounded, and formed by four oblique lines, with a thin outline. There is one broad ribbon, with thick outlines, hanging from the cap, and touching the spear. The left foot looks somewhat like a clumsy shoe, standing by itself; it is blunt, and the toe does not touch the circle. The right foot has four toes, the big toe absurdly long, and three-quarters of a millimetre from the circle, as is also the butt-end of the spear. There are about twenty vertical lines on the stone, above LIBERIA, crossed by four or five horizontal ones; and there are two of the vertical lines which touch the B below them. The cracks in the stone are the same as in the third forgery of the 12 cents. In this, as in the other forgeries, the L of LIBERIA is at some little distance from the circle. The flag is fairly like the genuine. The hull of the vessel shows twelve more or less rounded port-holes, together with a streak and two dots, which are not to be seen in the genuine. The top of the shield shows nine vertical lines. The sky is almost entirely free from clouds. The lines in the spandrels all point to the centre of the stamp, instead of being vertical. Both the right-hand points of the lower scroll touch the frame. The rock behind the figure is a good deal higher than the level of the arm-pit. The outer outline of the arm is lower than the inner one. There are two faint lines in the C of CENTS. The outer one of the two outlines to the frame is much thicker than the other, and the third line, or extra frame, is a millimetre and a half from the stamp. The nose is outlined, and the expression highly contemptuous.

Fourth Forgery.

This is uniform with the eighth forgery of the 6 cents, and the sixth of the 12 cents. It is engraved in *taille-douce*, on hard, white wove paper. My only specimen is unperforated. There are two instant tests for this forgery, which I might as well mention first of all. The one is that the R of LIBERIA is reversed, *i.e.*, written backwards. The other is that the expression of the face betokens surprised interrogation. The head of the spear is abnormally short and stumpy, and it is at some distance from the outline of the circle. There are two small lines of shading in the said head, but the genuine, like the genuine 6 and 12 cents, has one half of the head entirely shaded, and the other half white. Instead of two streamers, there is only one, with a fork in it. The whole length of the spear-shaft is entirely unshaded. There is no shading on the upper arm, and the lower half of the arm bears only one or two lines, parallel with the outline. There is very little trace of shading under the chin, the hair is in one wide mane, instead of two dark plaits, and there are only a few lines of shading on it. Only one foot is visible, the one nearest to LIBERIA; it shows five distinct toes, and is unshaded; it is further from the outline than the butt-end of the spear is. The shading on the stone, above LIBERIA, is more than 1 mm. from the E, which is the nearest letter. If the A were moved to the right, on the same level, its foot would just touch the inner corner of the lower crack, whereas, in the genuine, the cross-bar of the letter would touch the crack. In this forgery, both cracks are open, V-shaped gaps; in the genuine they are merely dark, horizontal lines. The letters of LIBERIA, which ought to be fully $\frac{3}{4}$ mm. in height, are here not more than $\frac{1}{2}$ mm. in height, and they are ragged and irregular. There is no sign of a flag on the right side of the vessel, and there is no defined hull,—only a few darker lines in the sea. There are eleven vertical lines, at the top of the shield, and the two patches of oblique shading are scarcely visible. The corner-spandrels form an easy test, as the lines are all straight, and drawn obliquely, towards the centre of the stamp, instead of being wavy and vertical. The right top fork of the upper scroll touches the frame. The lower outline of the top scroll is broken in the middle, to allow space for the figures, 24. This line is continuous in the genuine, passing below the 24. The rock, at the left side of the stamp, is fully as high as the arm-pit; it is cut into three steps, like the 12 c., and is shaded chiefly with horizontal lines. In the genuine, this rock slopes obliquely, without any steps, and is shaded with oblique lines, running down from right to left. The inner outline of the arm comes up higher than the outer one, just the reverse of the genuine. There is no line through the C of CENTS, and this word is set much too low in the label. The two outlines of the central circle are quite ½ mm. apart, instead of less than ¼ mm. This counterfeit is not nearly so good as the *taille-douce* forgeries of the 6 and 12 c.

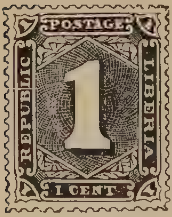
POSTMARKS.

Genuine.—Most frequently a pen-stroke; but I think I have seen a circle, containing HARPER LIBERIA.

Forged.—The usual cancellation for all the forgeries is a circle containing MONROWA LIBERIA; but occasionally 33 may be met with.

BOGUS STAMP.

I have a specimen of the 12 c., printed in pink, and unperforated. It is probably a *tirage de fantaisie*.



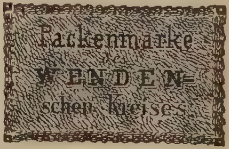
BOGUS SURCHARGE.

I have lately come across the 1 cent, pink, of 1886, here illustrated, surcharged obliquely OFFICIAL, in block letters, 4½ mm. high, and the whole surcharge 18 mm. in length. I suppose I need hardly say that this surcharge is entirely bogus.

LIVONIA.

Issues of 1862-63. (2 Kop.), rose and black; (4 Kop.), green and black.

I do not like to leave these stamps without notice, as I have three undoubted sets of forgeries; but I fear that all that I can say will be of no use to my readers. Not knowing anything about the stamps myself, I sent the three sets of forgeries, together with sets (supposed to be genuine) obtained from several of our principal dealers, to two or three celebrated collectors, without success; as not one of the said collectors could tell me for certain whether any of my *soi-disant* genuine stamps were really authentic or not. Of course, even with a single, absolutely undoubted specimen (supposing all the stamps on



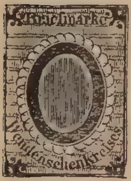
the sheet to be alike) it would be an easy matter to describe the forgeries; but it is just my failure to obtain an undoubted specimen which prevents my giving details of the counterfeits; and I would recommend my readers to be very careful where they purchase; for it is not agreeable to discover that one has given £4 to £5 for a pair of forgeries. The genuine stamps have the coloured ground lithographed, and the inscription printed on afterwards. Some of the forgeries have the inscription lithographed; others have it printed, as in the genuine.

POSTMARKS.

Genuine.—The only cancellation which I have seen on the genuine was a pen-stroke.

Forged.—Some of the forgeries have this pen-stroke, others a portion of a *very* large circle; others are uncancelled.

Issue of 1864. (2 Kop.), rose and green.



This is the stamp with blank green centre, and the oval surrounded by *single* scallops, as in our illustration. It must not be confounded with the very similar stamp (of which I have no forgery) with *two* sets of scallops—a set with thick lines, in front, and a set with thin lines behind them—the points of the thin scallops meeting in the centres of the bases of the thin ones.

Genuine.

Lithographed, on stout, white wove paper, backed by thick, brownish gum. A short description will suffice. Of the scallops, taking the top ones, under BRIEFMARKE, as an example, all are made with the thickest half of each scallop-line to the *right*. There is a large stop after BRIEFMARKE; and most of the letters of that word are joined together at the bottom. The lower inscription is an easy test; it is WENDENSCHEN KREISES. The stop after BRIEFMARKE is really formed by the central ball of a sort of Prince of Wales's feather-ornament in the corner. This same ornament is seen in all four corners.

Forged.

Lithographed, on medium, yellowish-white wove paper; white gum. Looking at the top scallops, it will be seen that the thickest half of the line forming each scallop is on the *left* side. (In our illustration, the line of each scallop is equally thick all the way.) There is no stop after BRIEFMARKE (*i.e.*, there are only two balls, instead of three, in the corner); and this word is not nearly so blotchy as in the genuine; nor do the bases of the letters touch each other. The lower inscription is wrongly spelt; being WENDESCHEN KREISES.

POSTMARKS.

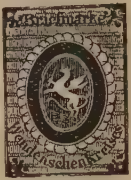
Genuine.—I have never seen the genuine cancelled with anything but a pen-stroke.

Forged.—1 (very much larger); 10 (also larger).

Issue of 1864. (2 Kop.), rose and green.

Genuine.

This stamp is decidedly scarce. All the tests are exactly the same as in the issue just described, except that the central green oval contains a white griffin, rampant, with a sword in its right paw. The eye is distinct; the ears erect; and the left front paw just reaches to the edge of the green oval; while the tip of the upper wing is some distance inside the oval; *i.e.*, there is a good space between the tip of the wing and the edge of the oval. The animal stands on a ground of white, curly lines.



Forged.

Lithographed, on very stout, very white wove paper. The tests are exactly the same as for the last-described issue; but the lines at the top of the background, above BRIEFMARKE, are very fragmentary and imperfect. The hilt of the sword touches the edge of the green oval, though it does not do so in the genuine. The griffin has no eye, and only one ear, which points backwards, instead of being erect. The left paw goes right into the white space, outside the green oval; the tip of the upper wing does the same. There is no ground for the animal to stand on.

POSTMARKS.

Genuine.—I have never seen a postmarked specimen.
Forged.—10 (very much larger).

LÜBECK.

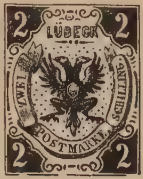
Before I begin to describe the stamps in detail, I would call attention to the "secret marks" of the genuine, which will be found an assistance in detecting the forgeries. The central point of the ornamental scroll, below the POSTMARKE label, is a hyphen; and one or more tiny dots will be found, above or below this hyphen, or both, according to the value of the stamp. Any dot above the hyphen represents ½ schilling, while a dot below represents 1 schilling. Thus, in the ½ schilling value, there is a tiny dot above the middle of the hyphen; in the 1 schilling, there is a dot below the middle of the hyphen; in the 2 schilling, there are two dots below, one of them at each end of the hyphen; in the 2½ schilling, there are two below, and one above, with sometimes an extra one below, between the other two, and at a lower level; in the 4 schilling, there is a row of four dots below the hyphen. Here they are:

½ schilling, $\overset{\cdot}{-}$
1 schilling, $\underset{\cdot}{-}$
2 schilling, $\underset{\cdot\,\cdot}{-}$
2½ schilling, $\underset{\cdot\,\cdot}{-}$, or $\overset{\cdot}{\underset{\underset{\cdot}{\cdot\,\cdot}}{-}}$
4 schilling, $\underset{\cdot\,\cdot\,\cdot\,\cdot}{-}$

Issue of 1859-62. ½ Schilling, lilac.

Genuine.

Lithographed, the 1859 issue on fairly stout wove paper, without watermark, and the 1862 issue on much thinner paper, watermarked with a number of very small, five-leaved florets. All the stamps of these first issues may be found ungummed. I am told that they were so issued to the Post Office, and only gummed a day or two before they were actually required for use. There is no stop after SCHILLING. The ornamental strokes under LÜBECK extend from under the end of the L to under the beginning of the K. The eagle's beaks do not touch his wings; none of the wing-feathers touch his knees, and the feet do not touch the scroll. There are eight dots, almost in a straight line, in the top row of the dotted ground, above the eagle's heads, with a similar dot in the right fork of the left-hand end of the scroll, which points towards the L of LÜBECK. There is one dot between the heads, which would be cut through by an imaginary line, joining the eyes. The little vertical line, below the space between BE of LÜBECK, cuts into the fourth dot from the right, in the top row. The lower half of the shield on the eagle's breast contains seven thick, vertical lines, exclusive of the right and left outlines. The tail of the eagle is five-lobed; the tip is sharp, and points towards the last stroke of the M of POSTMARKE. The letters of LÜBECK are shaded all over, by oblique lines, running down from right to left. Both the eagle's tongues curl distinctly upwards. The secret mark is a single dot above the hyphen ($\dot{-}$).



First Forgery.

Lithographed, on yellowish-white wove paper; unwatermarked; harder, and usually a little stouter, than that of the genuine, unwatermarked issue. There is a stop after SCHILLING. The ornamental strokes under LÜBECK extend nearly from the middle of the Ü to the end of the C. The eagle's beak on the right-hand side of the stamp touches the top feather of the wing (there is no tongue in this right-hand beak), the bottom large feather of the wing on the same side touches his knee, and the similar feather of the wing on the left-hand side of the stamp *almost* touches the other knee. The end claw of each foot touches the scroll. There are only five dots in the top row of the dotted ground, above the eagle's heads; and there is no dot in the forked end of the scroll, nearest to the L of LÜBECK. There is no dot in the background, between the eagle's heads. The little vertical line, below the space between the letters BE of LÜBECK, does not go near any of the dots in the top row. The lower part of the shield shows parts of three short, vertical lines, instead of seven complete ones. The tip of the eagle's tail (which is not darkly shaded like the genuine) is blunt, and has a decided twist to the right. Most of the letters of LÜBECK seem to be merely outlined, instead of shaded all over. The left beak of the eagle has a tongue, but it points almost straight out, instead of curling upwards. The secret mark is represented by three dots, below the hyphen ($\underset{\cdots}{-}$).

Second Forgery.

Lithographed, on soft, thin, white wove paper. There is an almost microscopic stop after SCHILLING, and the stop after POSTMARKE is much hidden by the shading. The ornamental stroke under LÜBECK reaches from the beginning of the Ü to the end of the C. The end claw of the eagle touches the outline of the scroll, above the E of POSTMARKE. The top row of dots in the groundwork is irregular and incomplete ; the three central dots of the eight are missing, though those in the second row come up nearly high enough to supply their place. There is no dot in the right fork of the left-hand end of the scroll, near the L of LÜBECK. There is one dot, not between the heads, but low down, between the necks of the eagle, far below the level of the eyes. There is only the very faintest possible trace of the little vertical line, below the space between the letters BE of LÜBECK, and it does not touch a dot. There are five vertical lines in the shield, exclusive of the outlines. The tail of the eagle is only three-lobed, and it points to the middle of the M of POSTMARKE. The letters of LÜBECK are shaded all over with oblique lines, as in the genuine ; but the lines run down the wrong way, from left to right, instead of from right to left. There are no tongues in the beaks ; and the beak on the right side of the stamp curves downwards, while the left beak is straight. This forgery is better than the first, and not quite so common, though specimens of both are usually to be met with in all juvenile collections. The hyphen, in this forgery, bears no secret marks.

Third Forgery.

This is merely a variant of the first forgery, with much longer fraction-lines, larger numerals (the 2 in each corner having a turned-up tail, *2*, instead of 2), and the secret mark showing not only the three dots below the hyphen, as in the first forgery, but also a dot between two short, vertical-lines above the hyphen and touching it. The other tests are the same as in the first forgery.

Fourth Forgery.

Lithographed, on paper smoother than the genuine ; no watermark. Like the genuine, there is no stop after SCHILLING. The ornamental stroke, under LÜBECK, extends from the beginning of the Ü, to the middle of the K. There are only seven dots in the top row of the dotted ground, and there is no dot in the fork of the left-hand scroll. The vertical line, below the BE of LÜBECK, does not touch a dot. There are eight vertical lines, in the lower half of the shield, on the eagle's breast. The end of the tail of the eagle is blunt, and it points to the centre of the M of POSTMARKE. The bottom limb of the E of LÜBECK is very much longer than the top limb, though, in the genuine, the bottom limb is rather the shorter of the two. Neither of the beaks shows a tongue. There are three dots, in the space between the wing and the neck, on the left side of the stamp, and three also in the similar space, between the wing and the neck, on the right side. In the genuine, there are five dots in the left-hand space, and four in the right-hand one. The shading does not touch the stop after POSTMARKE, and only one line of shading touches the P of that word. In the genuine, two lines touch the stop, and four lines touch the P.

Fifth Forgery.

The set to which this counterfeit belongs appeared just in time to be included in the second edition of this work. At a first glance, the stamps have a much better appearance than the genuine, though, in reality, the details are very different. Lithographed, on smooth, fairly thick, white wove paper, no watermark, smooth, white gum. The ornamental stroke, under LÜBECK, extends from the very beginning of the L, to the middle of the C ; then there is a break in the line, after which a fine continuation of the line extends from under the end of the C, to the middle of the K. There seem to be ten large feathers, in the wing, on the the right side of the stamp, and the ninth and tenth touch the leg. There are ten large feathers, instead of eight, in the wing on the left side, and the ninth touches the leg. The very top row of the dotted ground only contains four dots, below the ÜBE of LÜBECK, and the first complete row contains ten dots. There is no dot in the right fork of the left-hand end of the scroll. The little vertical line, in the centre of the ornament below LÜBECK, does not touch a dot, and it is not exactly upright, but slopes down slightly, from left to right. There are six vertical lines, and parts of a seventh, in the lower half of the shield. The end of the tail of the eagle points almost exactly to the centre of the M of POSTMARKE. There are nine dots, in the space between wing and neck, on the left side of the stamp, and nine or ten, in the similar space, on the right side. The beaks are short, and very wide open ; the upper mandible of the left beak is as short as the lower one, whereas, in the genuine, the upper mandible of this beak is absurdly long. The head and tail of the C of LÜBECK very nearly touch, instead of being widely separated. There is no secret dot to the hyphen, at the bottom of the stamp, in this forgery.

Same Issue. 1 Schilling, orange-yellow.

This only exists on the unwatermarked paper.

Genuine.

Lithographed, as before. The ornamental strokes under LÜBECK extend from under the middle of the L, to the middle of the K of that word. The eagle's beaks do not touch the wings ; none of the wing-feathers touch the knees ; and the claws do not touch the scroll. There are eight dots in the top row of the dotted ground, above the eagle's heads. The forked, right-hand end of the scroll *almost* touches the line to the right of it. The cross-stroke at the bottom of the figure 1, in the top left-hand corner, is well marked. The letters of EIN are no larger than those of POSTMARKE, and the shading on the scroll comes almost close to the E and N of EIN. There is a dot centrally between the necks of the eagle, below the level of the eyes. There are four dots in a curve, in the space between the neck and the wing, on the left side of the stamp, and the same number on the other side. The little vertical line in the space below BE of LUBECK is not central, but comes under the end of the B. The lower half of the shield contains seven thick, vertical lines, exclusive of the outlines, as in the genuine ½ schilling ; but the left-hand line is very often blotched into the outline, so as to show only six distinct lines in that case. The tail of the eagle is five-lobed, with a slight twist to the right, and points very slightly to the right of the last stroke of the M of POSTMARKE. The shading on the letters of LÜBECK is the same as in the genuine ½ schilling. Both the eagle's tongues curl upwards. The one on the right side of the stamp generally touches a dot, and has a sort of flourish in consequence. There is a large, distinct stop after SCHILLING, and another after POSTMARKE. The secret mark, in this value, is a single dot, below the centre of the hyphen, at the bottom of the stamp (-̣).

First Forgery.

Lithographed, on paper decidedly thicker than the genuine. The ornamental strokes under LÜBECK extend from under the middle of the Ü to the end of the C. The eagle's beak on the right-hand side of the stamp touches the wing ; the bottom large feather of the wing on the same side touches the knee ; and the similar feather of the wing on the left-hand side of the stamp *almost* touches the knee. The claw touches the scroll above the E of POSTMARKE. There are only five dots in the top row of the dotted ground. The forked, right-hand end of the scroll plainly touches the line to the right of it. The figure 1 in the top left-hand corner has hardly any sign of a cross-stroke to the bottom of it. The letters of EIN are very much larger than those of POSTMARKE, and there is hardly an atom of shading on the part of the scroll containing it, so that it appears much too white. There is no dot between the necks of the eagle, and the space between wing and neck on the left side of the stamp contains three dots instead of four. The little vertical line is placed centrally in the space below BE of LÜBECK. The lower half of the shield contains four vertical lines of shading. The tail of the eagle has a twist to the left, and again to the right, and points to the middle of the M of POSTMARKE; the tip is only outlined, instead of being shaded all over. Most of the letters of LÜBECK are only outlined. The eagle has a tongueless beak, curving downwards, on the right side of the stamp, and the left beak touches a dot, but has no tongue. The colour varies from orange to reddish-orange, and is a great deal darker than the orange-yellow of the genuine. The secret mark consists of three dots in a line, below the hyphen ($\underset{\dots}{-}$).

Second Forgery.

Lithographed, in reddish-orange, on thin to medium, white wove paper. The little vertical stroke is under the end of the B of LÜBECK, as in the genuine; but it is not quite vertical, sloping down slightly to the left. The eagle's claw touches the outline of the scroll, above the E of POSTMARKE. There are seven dots, irregularly placed, in the top row of the groundwork. The forked, right-hand end of the scroll is a good distance from the outline to the right of it. The letters of EIN are larger than those of POSTMARKE, and the shading is at some distance from the ends of that word. The dot between the necks of the eagle is exactly level with the eyes. The dots between the neck and wing on the left side of the stamp do not follow the curve of the neck, though they do so in the genuine. There are six vertical lines in the lower half of the shield, and the horizontal division between this lower half and the upper, blank half is deeply curved, or hollowed, instead of being perfectly straight and horizontal. The tail of the eagle is five-lobed, as in the genuine; but the tip points nearly to the *first* stroke of the M of POSTMARKE. The eagle's beaks are destitute of tongues, and strongly curved downwards. There is no secret mark to the hyphen in this forgery.

Third Forgery.

This is the "Second Forgery" of my first edition. I do not possess the stamp now, so merely reproduce the description there given. Lithographed; paper about the same thickness as that of the unwatermarked, genuine set. The tests for this forgery are exactly the same as for the first forgery, except that the 1 in the left-hand top corner has a well-defined bottom-stroke, and the part of the scroll containing EIN is coarsely and darkly shaded, quite up to the beginning and end of that word. The colour is orange to reddish-orange.

Fourth Forgery.

This is the "Third Forgery" of my first edition, from which the following is reproduced; as I do not possess the stamp now. It was at that time the best of the forgeries. Lithographed, on paper as thin as that of the watermarked, genuine stamp. The stop after POSTMARKE is wanting. The right-hand fork of the scroll is a long way from the line to the right of it. The eagle's claws and the lower parts of his legs are thin and elegant, compared with the clumsy shape of those in the genuine; and the claw on the right side of the stamp plainly touches the scroll above the E of POSTMARKE. The top feather of the wing on the left-hand side, which ought to point to the L of LÜBECK, points very widely to the left of it. The eagle's beaks resemble the beak of a toucan; they are slender and horizontal in the genuine. The letters of EIN are much too large and coarse. The other points of this forgery are like the genuine.

Fifth Forgery.

This is of the same set as the fourth forgery of the ½ schilling. Lithographed, almost exactly the same colour as the genuine, on thick, hard, much-gummed, white wove paper. There are ten large feathers, instead of eight, in the wing on the right side; of which the lowest touches the knee; there are nine large feathers, instead of eight, in the wing on the left side. One of the claws, on the left side, very nearly touches the outline, above the O of POSTMARKE. There are about twelve dots in the top row, very irregular; eight dots in the space between the wing and neck on the left side, and seven or eight in the similar space on the right side. The forked, right-hand end of the scroll plainly touches the outline to right of it. There is no stop after SCHILLING in this forgery; though there is a stop in the genuine. The shading at the end of the EIN scroll is a very long way from the N, instead of almost touching it. There are two dots between the heads of the eagle, one above and one slightly below the level of the eyes. The short, vertical line is just under the beginning of the E of LÜBECK. There are five thick, blotchy vertical lines in the lower half of the shield. The upper point of the shield, if prolonged upwards, would cut deeply into the neck of the eagle, on the left side of the stamp; though, in the genuine, it would pass up vertically and centrally between the two necks. The tail of the eagle is so long, that it touches the outline below it; it points to the centre of the M of POSTMARKE. Most of the letters of LÜBECK are of solid colour. The beak of the eagle, on the left side of the stamp, is very like the genuine; but, on the right side, the lower mandible is prolonged to represent the tongue; it is very curly, almost like a 3 laid on its side (ω). Three of the large feathers of the wing touch the outline of the scroll, on the left side of the stamp. There is no secret mark to the hyphen below the M in this forgery.

Sixth Forgery.

Nicely lithographed, in yellow (not orange-yellow), on thick, hard, white wove paper, no watermark, yellowish gum. The ornamental stroke under LÜBECK extends from the beginning of the Ü, to the end of the C. There seem to be only seven dots in the top row. The forks of the scrolls do not go near the outline, and the fork of the SCHILLING-scroll is smaller and less deeply forked than that of the EIN-scroll; exactly the opposite of the genuine. There is hardly a trace of shading in the EIN-scroll. There is no dot between the necks of the eagle, and no vertical line in the ornament under LÜBECK. The lower half of the shield contains parts of four vertical lines, and the outline along the top of these lines is deeply curved in the middle, instead of being horizontal. The five lobes or feathers of the eagle's tail cannot be made out; it points straight down to the last stroke of the M beneath it. The shading of the letters of LÜBECK is blotchy, instead of being composed of oblique lines. The beak on the right side curves down, and is tongueless; the other beak seems to point upwards, so that the tongue almost touches the tip of the first feather of the wing. The stop after POSTMARKE is a good deal smaller and fainter than the stop after SCHILLING. The forgers, in this case, have imitated the genuine secret mark of one dot below the hyphen, under the M, but it is *very* faint (-̣). This counterfeit is new to me (1905).

Same Issue. 2 Schilling, brown.

This is only found on the watermarked paper.

Genuine.

Lithographed; paper as in the genuine, watermarked ½ sch.; ornamental line under LÜBECK ditto. There are eight dots in the top row of the dotted ground, the second from the left being double. The eagle's heads are generally dreadfully blotched and misshapen, but neither of them touches the wing. There is a good-sized stop after POSTMARKE, and another after SCHILLING. The right-hand, forked end of the scroll is very near the outline to the right of it, but they do not touch. There are only seven large feathers sticking out from the wing on each side of the stamp; the eighth feather on each side being joined to the body. The third feather from the top of the wing, on the left side of the stamp, touches the scroll, the outline of which is very thick just there; the knees are level with the bottom point of the shield. The dots in the space between the wing and neck, on both sides of the stamp, are not countable, as they join either the wing or the neck. The top of the vertical line, below BE of LÜBECK, is very near the E, but the bottom of it leans to the left. The lower half of the shield contains, as far as I can make out, six thick, vertical lines; but they are very often more or less blotched together. The tail of the eagle is really five-lobed; but two of the lobes are frequently blotched into one. It is very blunt, and points towards the last stroke of the M. The shading on the letters of LÜBECK is the same as in the genuine ½ schilling, and the Ü is rounded at the bottom. Both the eagle's tongues curl upwards; the heads are very flat. One of the dots of the groundwork is placed exactly in the outline of the forked end of the SCHILLING-scroll, near the point of the second large wing-feather. The secret market in this value consists of two dots, one below each end of the hyphen ($\underset{\cdot\,\cdot}{-}$).

First Forgery.

Lithographed, on rather stout, white to yellowish-white wove paper; no watermark. The ornamental line under LÜBECK extends from about the beginning of the Ü to the beginning of the K of LÜBECK. There are six dots in the top row, with an extra dot, much above the level of the rest, under the first stroke of the Ü. The eagle's beak on the right side of the stamp is tongueless, and touches the wing; the tongue of the other beak is some distance from the wing, though *almost* touching it in the genuine. There is a good-sized stop after SCHILLING, but the one after POSTMARKE is smaller. The right forked end of the scroll distinctly touches the outline to right of it. There are eight large feathers sticking out of the wing on the right side of the stamp, and seven out of the wing on the left side; the lowest of the large feathers on the right side touches the knee; the third and fourth feathers from the top, on the left side of the stamp, *both* touch the scroll to left of them. The knees are much higher than the level of the bottom point of the shield. There are four dots in the space between the wing and neck, on both sides of the stamp, all easy to count, as they do not touch either neck or wing in either case. The little vertical line below LÜBECK is exactly under the centre of the space between the letters BE; the line is nearly vertical. The lower half of the shield contains four vertical lines, with a broken portion of a fifth. The eagle's tail is very distinctly five-lobed, and very sharply pointed. The letters of LÜBECK are mostly only outlined, and the Ü is quite square at the bottom. Of the two dots over this letter, the right-hand dot is too much to the left, instead of being exactly over the right-hand limb of the Ü.

The eagle's heads are rounded at the top. This is not at all a bad-looking forgery, when nicely printed. There is no dot in the outline of the forked end of the SCHILLING-scroll. The secret mark in this forgery consists of three dots, in a horizontal line, below the hyphen ($\underset{\cdots}{-}$).

Second Forgery.

Lithographed; paper unwatermarked, of the same thickness as that of the genuine. The ornamental line under LÜBECK extends from the beginning of the Ü to the beginning of the K. There are seven dots in the top row. The eagle's heads are not blotched, and tolerably well shaped; the one on the right has its beak open, and the one on the left has the beak shut. There is no stop after POSTMARKE, and hardly the slightest indication of one after SCHILLING. The right-hand forked end of the scroll is a long way from the outline to the right of it. There are eight large feathers sticking out from the wing, on the right side of the stamp, and the same number on the left. None of the feathers of the wing on the left side of the stamp are anywhere near the scroll to the left. The outline of the scroll near this wing is quite thin. The tail of the R of POSTMARKE is as long and large as the tail of the K; but in the genuine, the tail of the R is very much shorter than that of the K. There are six dots between the wing and neck on the right side of the stamp, and three on the left side. The vertical line under LÜBECK is exactly central in the space between the letters BE; it is quite vertical. The lower half of the shield contains six lines, very plain; the sixth to the left is broken near the middle. The letters of LÜBECK are shaded obliquely, but in the wrong direction; *i.e.*, down from right to left. Neither of the eagle's heads shows a tongue. The tops of the heads are *very* rounded. There is no secret mark in this forgery.

Third Forgery.

This is a miserable production. It is badly lithographed, on thick, hard, coarsely-wove, yellowish-white paper. The line under LÜBECK is not horizontal, but leans down considerably to the right. There is no stop after any of the words. It will be sufficient to say of this stamp that the background behind the eagle is plain white, without any dots at all, and that the shield is also plain white, without any vertical lines in the lower half. My specimen is printed in a sort of blackish-slate, which looks black at a distance. I do not think anyone is likely to be taken in with this miserable counterfeit, which I first saw in 1891, although it looks like a very old forgery.

Fourth Forgery.

This belongs to the same set as the fifth forgery of the ½ schilling. Lithographed, on smooth, thickish, much-gummed, white wove paper, no watermark. The ornamental line under LÜBECK extends from the very beginning of the L to the centre of the K. There are nine dots in the top row of the groundwork, the ninth being exactly at the inner point of the fork of the SCHILLING-scroll; the second from the left is not double; there is a dot in the space between the eagle's heads, lower than the level of the eyes; this dot is not found in the genuine. There are ten large wing-feathers to the right, the ninth and tenth touching the leg, and nine large wing-feathers in the left wing, the ninth touching the leg. The second and third large feathers on the left touch the outline of the scroll, and the fourth feather very nearly does. There are five large, distinct dots between the wing and the neck, on the right side of the stamp, following the curve of the neck; in the similar space, between the wing and the neck, on the left side, there are ten dots, placed irregularly. The little vertical line under LÜBECK is almost central, between the B and the E, but nearer to the B; it very nearly touches a dot below it, which does not exist in the genuine. Six lines, with the lower commencement of a seventh, can be clearly seen in the shield. The five lobes of the tail are quite distinct; the tip is very sharp, and points to the exact centre of the M below it. There is no dot in the inner outline of the forked end of the SCHILLING-scroll. The hyphen is too long, measuring nearly 1¼ mm., instead of ¾ mm., and it shows no secret dots.

Same Issue. 2½ Schilling, brown, error.

I have seen no forgery of this stamp.

Same Issue. 2½ Schilling, pink, rose.

Genuine.

Lithographed; only found on the watermarked paper. There is no stop after any of the words. The eagle's beaks do not touch the wings. The eighth large feather on the right side is rather near the knee; and, in heavily-printed copies, the seventh and eighth large feathers on the left side seem *just* to touch the knee. The tail of the little 2 of 2½, in the left top corner of the stamp, is a long way from the white line to the right of it. The eagle's tail points to the very centre of the M of POSTMARKE. There are eight dots in the top row of the dotted ground. There are two dots placed obliquely in the space between the two necks, three dots between wing and neck on the right, and five dots (one touching the wing) between wing and neck on the left side of the stamp. The vertical line under LÜBECK is nearer to the B than to the E, and touches a dot below it. The lower half of the shield contains, as far as I can make out, six vertical lines; but they are often blotched into a solid mass of colour. The tail of the eagle is some distance above the outline of the POSTMARKE-scroll. The letters of LÜBECK are shaded like the genuine ½ schilling, but seem almost solid in heavily-printed copies. Both the eagle's tongues curl upwards, and the heads are very flat at the top. The outer toe of the eagle on the right side touches the outline of the scroll below it. The secret marks in this value consist of three dots in a curve below the hyphen, and one above it in the centre ($\underset{\cdot\;\cdot\;\cdot}{\overset{\cdot}{-\!-}}$).

First Forgery.

Lithographed; paper the same thickness as the unwatermarked paper of the genuine set. There is a stop after POSTMARKE, and another after SCHILLING. The beak on the right side of the stamp touches the wing, the lowest feather on the other side plainly touches the knee, and the corresponding feather on the same side *almost* touches the other knee. The tail of the little 2 of the fraction in the left top corner of the stamp *almost* touches the white line to the right of it. The end of the eagle's tail has got a twist to the right, and points to the last stroke of the M of POSTMARKE. There are only six dots in the top row of the dotted ground, with an extra dot above the row, below the first stroke of the Ü of LÜBECK. There are no dots between the two necks of the eagle, but there are four between neck and wing on the right side, and three between neck and wing on the left side of the stamp. The little vertical line below LÜBECK has no dot near it, and it is central in the space below BE of LÜBECK. The lower half of the shield contains very short portions of three broken, vertical lines. Most of the letters of LÜBECK are merely outlined. The beak of the eagle on the right side of the stamp is long and tongueless; the one on the left has the tongue almost straight. Both heads are rounded at the top. The secret mark in this forgery consists of three dots in a straight line below the hyphen ($\overset{-}{\cdots}$).

Second Forgery.

Lithographed, on rather thick, hard, white wove paper. There is a distinct stop after SCHILLING. The lower feathers of the wings are a long way from the knees. There are only six dots in the upper row, and the longest feather of each wing reaches up almost level with this upper row of dots, instead of being level with the *second* row. There is *one* dot, placed exactly centrally between the necks; and there are four dots in the space between wing and neck, on the right side of the stamp, and five (one touching the *neck*) in the space between wing and neck on the left side. The little vertical line under LÜBECK is very short, and the lower end is not near a dot. The lower half of the shield contains six distinct, thin, vertical lines, exclusive of the outlines. The shading on the letters of LÜBECK runs down from left to right. The beak on the right side is open, that on the left is shut, and both are tongueless. The heads are rounded at the top. There is no secret mark in this counterfeit, and the hyphen is too short, measuring not much more than ¼ mm., instead of ¾ mm.

Third Forgery.

Lithographed, on thick, unwatermarked, much-gummed, white wove paper. This is new to me (1905), and is decidedly poor. One easy test for this forgery is the word POSTMARKE, of which the letters POS are considerably smaller than the rest of the word. There is a distinct stop after POSTMARKE, and another after SCHILLING. In the former word, the MA and the RKE are all joined at the bottom; and in the latter word, the letters ILLIN are also all joined together at the bottom. In the genuine, none of the letters of either word touch each other. The eighth large feather in the wing on the right side is quite clear of the knee; there seem to be only six large feathers in the wing on the left side, none of them touching either scroll or knee. Several of these feathers on the left side end in funny knobs. The lobes of the eagle's tail cannot be distinctly made out, and there is a dot below it, in the outline, exactly above the centre of the M. In the genuine, this dot is above the last stroke of the M, and it barely touches the outline. There are only six dots in the top line of the background, and there are no dots in the space between the heads, though there is one above the level of the heads. There are only three dots between the wing and the neck on the left side of the stamp. The vertical line under LÜBECK is extremely short, and there is no dot near it. There seem to be portions of only four vertical lines in the shield. The shading in the letters of LÜBECK seems to be blotches, instead of lines. The tongue of the eagle's right head appears to be quite straight, and there is a hollow in the outline of the top of this head, just where the brain ought to be. There are no secret marks in this forgery.

Fourth Forgery.

This belongs to the same set as the fifth forgery of the ½ schilling. Nicely lithographed, in *very* pale pink, on rather thick, hard, very shiny, white wove paper. There is an indistinct stop in the shading after POSTMARKE. The eagle's tongue on the left side touches the wing; three of the large feathers of the wing on the same side touch the outline of the scroll to left of them, and the second large feather on the right side touches the scroll to right of it. The ninth large feather, each side, touches the knee. (In the genuine, there are only eight large feathers on each side.) The eagle's tail is much too long, and touches the outline of the scroll below it. There are about eleven dots in the top row, but they are so irregularly placed, that it is very difficult to decide which dots belong to the top row, and which to the second. There are two dots, placed *almost* vertically, in the space between the necks; about eight dots in the space between wing and neck on the right side of the stamp, and about ten in the space between wing and neck on the left side. The vertical line under LÜBECK is short, and is much nearer to the E than to the B. The lower half of the shield contains five distinct, vertical lines. The letters of LÜBECK are *very* lightly shaded. The eagle's head on the right side of the stamp is flatter than the other. The outer toe of the foot on the right side is a very long way from the outline of the label below it. In the POSTMARKE-scroll, some of the shading partly covers the P, and there is some vertical shading under the KE; none of this is shown in the genuine. The letters of this word are considerably further apart than in the genuine. The hyphen below the M is fully 1 mm. long, instead of ¾ mm., and it shows no secret marks.

Same Issue. 4 Schilling, green.

Only found on the watermarked paper.

Genuine.

Lithographed, as before. There is a stop after POSTMARKE, and another after SCHILLING. There is also a very distinct stop a little before the L of LÜBECK, and level with the bottom of that letter. The eagle's wing on the right side of the stamp shows nine large feathers, the lowest one of which touches the middle of the thigh; and the other wing shows eight large feathers. The stroke under LÜBECK extends from the beginning of the Ü to the beginning of the K. The eagle's tail points to the middle of the M of POSTMARKE. The top of the P almost touches the dark line of the fold of the scroll to the left of it. The left-hand end of the scroll very nearly touches the dark line to the left of it, but the right-hand end of the scroll is at some little distance from the dark line to the right of it. The eagle's beaks are both open, with the tongues curling upwards, and neither of the beaks touches the wing. There are eight dots in the top row. There are two dots, placed vertically, in the space between the necks; five dots on the right side, in the space between wing and neck, and four dots in the space between wing and neck on the left side of the stamp. The vertical line under LÜBECK is placed centrally in the space under BE, and it touches a dot placed exactly under it. The lower half of the shield contains five vertical lines, exclusive of the outlines. The tail of the eagle does not touch the outline of the scroll below it. The letters of LÜBECK are heavily shaded with oblique lines, running down from right to left. The eagle's head on the right side of the stamp is flatter than the other. The letters ER of VIER *almost* touch each other at the bottom, and the letters LL of SCHILLING do touch at the bottom. The lines of shading before VIER are horizontal, and the dotted lines of shading after that word are vertical. (In this, of course, I speak of the direction of the lines of shading as seen when the stamp is held sideways, with the VIER upright.) The outer toe of the foot on the right side of the stamp *almost* touches the outline of the scroll, above the E of POSTMARKE. The ornament just above the ÜBE of LÜBECK consists of a sort of crescent, with a round dot in the centre of it, and a hyphen each side of it, not touching the crescent in either case. The secret marks in the value consist of four dots in a straight line, below the hyphen, under the M, and the hyphen is almost exactly 1 mm. long ($\overset{\text{—}}{\text{....}}$).

First Forgery.

Lithographed ; paper thick and hard ; no watermark. There is no stop before the L of LÜBECK. The eagle's wing on the right side of the stamp shows eight large feathers, of which the eighth touches the knee ; and the other wing has also eight large feathers, of which the seventh and eighth touch the knee and thigh respectively. The stroke under LÜBECK extends from the middle of the Ü to the beginning of the K. The eagle's tail points to the last stroke of the M of POSTMARKE, and the top of the P is so far from the dark line of the fold of the scroll to the left of it, that there is room to put another letter between them. The left-hand, forked end of the scroll is at some distance from the dark line to the left of it, and the right-hand forked end touches the dark line to the right of it. The eagle's beak touches the wing on the right side of the stamp. There are six dots in the top row, with an extra dot above the level of the row, under the first stroke of the Ü of LÜBECK. There are no dots at all between the necks ; four between wing and neck on the right, and four (one touching the wing) between wing and neck on the left side of the stamp. The vertical line under LÜBECK is a little nearer to the B than to the E, and there is no dot below it. The lower half of the shield contains portions of four broken lines. The tail of the eagle points very nearly towards the last stroke of the M of POSTMARKE. The letters of LÜBECK are mostly outlined, but some are shaded like the genuine, and the C is generally solid. The letters ER of VIER do not touch at the bottom, neither do the letters of SCHILLING. The ornament above ÜBE has a crescent like the genuine, but it has two dots, rather blotched together, in its centre, and the hyphens each side of the crescent are represented by two curved lines, touching the crescent. The secret marks in this forgery are three dots in a straight line below the hyphen ($\underset{\dots}{-}$), and the hyphen is only ½ mm. long.

Second Forgery.

Lithographed, on thin, soft, yellowish-white wove paper, no watermark. There is a stop after SCHILLING, but none after POSTMARKE ; and there is no stop before the L of LÜBECK in the majority of copies, though the stop is to be seen in some specimens. The eagle's wing on each side of the stamp has eight large feathers, none of them touching the leg. The stroke under LÜBECK extends from the end of the L to the beginning of the K. The eagle's tail points almost to the first stroke of the M of POSTMARKE, and the P is so far from the end of the scroll that there is room for another letter between them. Both forked ends of the scroll are at some distance from the dark lines to right and left of them respectively. The beak on the right side of the stamp is shut, and like that of a toucan ; it is further from the wing than the genuine. The bottom of the little shield, which ought to be level with the knees, is very far above them. There are seven dots in the top row ; one dot centrally between the necks ; four dots in the space between wing and neck on the right, and four (one touching the wing) in the space between wing and neck, on the left side of the stamp. The vertical line under LÜBECK is nearer to the B than to the E, and it is a long way from the dot below it. The lower half of the shield contains portions of five broken lines, but the upper outline of this lower half, which ought to be perfectly horizontal, is deeply curved or bowed down in the centre, and there is no inner outline round the top half. The letters of LÜBECK are shaded like the genuine ; but, in heavily-printed copies, they are absolutely solid. Both beaks of the eagle are tongueless. The ER of VIER and the LL of SCHILLING do not touch at the bottom ; but, *per contra*, the serif at the foot of the I of

SCHILLING is so long that it touches the H and the L. The two outer toes of the foot on the left side *almost* touch the outline of the scroll below them. In the genuine, the second of these toes is a mere stump. The crescent above the B has an oblong dot in its centre, like a very short hyphen, and the hyphen to right of the crescent, which is almost horizontal in the genuine, slopes considerably down to the right. The secret mark in this forgery consists of one dot below the end of the hyphen (—.); the hyphen itself is only ¾ mm. long.

Third Forgery.

Lithographed, on thick, very hard, greyish-white wove paper, no watermark. There is no stop after POSTMARKE, and none before the L of LÜBECK. Both wings show eight large feathers, and none of the feathers touch either leg, or outline of scroll. The stroke under LÜBECK reaches from the beginning of the Ü to the beginning of the K. The eagle's tail points somewhat to the right of the centre of the M below it. The left-hand forked end of the scroll is a long way from the outline to the left of it. The two beaks are *very* different in shape; that on the right being like a toucan's beak, the other more like that of an eagle; both are tongueless. There are seven dots in the top row; one of them touching the vertical line under BE of LÜBECK. There are five dots between neck and wing on the right, and four on the left. The lower half of the shield contains six vertical lines, exclusive of the outlines. The shading on the letters of LÜBECK runs down obliquely from left to right, instead of from right to left. Both eagle's heads are almost equally rounded. The letters IE of VIER touch at the bottom, and the letters HIL of SCHILLING touch at the top. There is no dot in the crescent, above the B. The little vertical line under BE is not truly vertical, but slopes down from right to left. There is no secret mark below the hyphen, which is ¾ mm. long.

Fourth Forgery.

This is new to me (1905), and is very unlike the genuine, although the forgers have gone to the trouble of engraving it. Engraved in *taille-douce*, on thick, hard, yellowish-white wove paper, no watermark, ungummed. There is no stop after POSTMARKE, and the stop after the G almost touches the end of the scroll, instead of being very close to the G. There is no stop before the L of LÜBECK. None of the large wing-feathers touch the thighs, and only the third large feather on the left side goes rather close to the scroll to the left of it. The stroke under LÜBECK extends from the end of the L to the beginning of the K. There are no horizontal lines of shading before the P of POSTMARKE, and the top of the P is a good distance from the fold of the scroll to left of it. The outer forked end of the SCHILLING scroll touches the dark outline above it. The beaks are short and strongly curved, rather like the beak of a parrot; both are open, and there are no tongues. There are two dots, placed slantingly, instead of vertically, between the necks, and the necks themselves are very unlike the genuine, having the throat-side of each quite white and unshaded. They are also much too thin; for, while, in the genuine, the very narrowest part of each neck, close to the head, is very nearly 1 mm. broad, the necks in this forgery are, at their thinnest part, barely ½ mm. broad. The vertical line under BE is much nearer to the E than the B. The lower half of the shield contains six vertical lines, the one to the right being much thinner than the rest. The letters of LÜBECK are perfectly solid, and they, like all the other dark parts of the design, stand out from the paper, in the usual manner of *taille-douce* engravings. The letters IE of VIER touch both top and bottom, and the letters HILLIN of SCHILLING are all joined at the bottom, and some of them at the top.

The lines of shading before and after VIER are all vertical, none of those after the word being dotted. The feet of the eagle are both a very long way from the outline of the scroll below them. The dot in the crescent above the B is oblong, and the curly hyphens each side of it are both joined to the crescent. There are no secret marks in this forgery. I do not think this forgery is likely to deceive; it has a very skeleton-like appearance.

Fifth Forgery.

This belongs to the same set as the fifth forgery of the ½ schilling. Nicely lithographed, on thick, hard, shiny, unwatermarked, white wove paper, thickly gummed. There is no stop before the L of LÜBECK. There seem to be ten large feathers in each wing; the ninth and tenth on the right touch the leg and thigh respectively; and the second, third, and fourth on the left touch the scroll to left of them, while the ninth and tenth touch the thigh. The stroke under LÜBECK reaches from the middle of the L to the middle of the K. The eagle's tail is much too long, and touches the outline of the scroll below it. There seem to be only *three* dots in the top row, but the rows are very mixed. There are two very small dots, placed very obliquely in the space between the necks; ten dots between wing and neck on the right side of the stamp, and about eleven dots between wing and neck on the left side. The vertical line under LÜBECK is much nearer to the B than to the E, and it does not touch the dot below it, which is too much to the right. The lower half of the shield contains seven vertical lines, exclusive of the outlines. The letters of LÜBECK are shaded, like the genuine. The shading is horizontal at *both* ends of the VIER-scroll, and the letters VI touch each other at the top. The letters of SCHILLING do not touch each other anywhere. Neither foot touches the scroll. The crescent above the B contains a curved hyphen, instead of a dot; the right-hand hyphen touches the crescent, and the left-hand hyphen *almost* touches it. There is no secret mark in this forgery, and the hyphen below the M is nearly 1¼ mm. long.

Sixth Forgery.

Rather coarsely lithographed, on thick yellowish-white wove paper, no watermark, usually ungummed. I do not think this forgery is very common. There is a good-sized stop after POSTMARKE, and a similar one after SCHILLING. There is no stop before the L of LÜBECK. The wing on the right side shows eight large feathers, and the other wing six; none of them touch either scroll or thighs. The stroke under LÜBECK extends from the end of the L to the end of the C. The eagle's tail points to the last stroke of the M below it, and the five lobes, shown clearly in the genuine, cannot be made out. The P is so far from the end of the scroll, that there is almost room for another letter there. The forked ends of the scroll, both sides, are at some distance from the nearest outlines. The beaks are both closed and tongueless. There are six dots in the top row, and there is no dot between the necks. In the space between the neck and wing on the right, there are four dots, and three between the other neck and wing. The vertical line under LÜBECK is *very* short, and it does not touch a dot. There are parts of five broken, vertical lines in the lower half of the shield. The shading of LÜBECK is blotchy and nearly solid; I cannot make out any lines in the letters. The head on the right side shows a hollow in the outline, where the brain would be. In the word SCHILLING, the letters CH touch at the top, and the ILL at the bottom. At the beginning of the VIER-scroll, there are only a few dots, by way of shading. Neither foot touches the scroll. The crescent-ornament is fairly like the genuine, but the dot is too large, and the hyphen to left of the crescent is perfectly horizontal, instead of being arched. There is no secret mark in this forgery, and the hyphen under the M is very short—only about ¼ mm. wide.

POSTMARKS.

Genuine.—The stamps of this issue are very rarely found postmarked. I have seen 1 and 80, but most of the used ones are merely cancelled with the blue pencil, so much used by German officials.

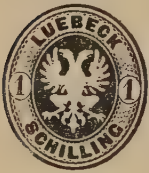
Forged.—Except the set like the fifth forgery of the ½ sch., and the *taille-douce* forgery of the 4 sch., the counterfeits are almost always cancelled. They bear either 1 (rarely), 80, or 98, with thinner lines.

Issue of 1863. 1 Schilling, orange-vermilion.

I have lately (1905) come across a counterfeit of this stamp, sufficiently good to merit description.

Genuine.

Engraved in *épargne*, and embossed, on medium, rather soft, white wove paper, rouletted 11½. The heads of the eagle are nicely shaped; the beaks are open almost down to the throats, both tongues can be seen, and the lower mandibles are very nearly as long as the upper ones. As in the first issue, the wings show, distinctly, a short, very thin feather, between each two of the longer and larger feathers. The leg, on the right side, points straight at the G of SCHILLING; and, if a straight-edge be laid along the centre of the leg, it will be found to pass centrally through the G. There are four toes on each foot. The engine-turned band containing the lettering has a fringe of white loops round its outside and inside edges, interrupted, of course, by the value-ovals at the sides. Round the top half of the stamp, there are thirty-two complete loops on the outside edge, and thirty-one on the inside edge. Round the bottom half of the stamp, there are also thirty-two complete loops on the outside edge, and thirty-one on the inside edge. These loops are easy to count, though they become smaller where the lettering is. The left-hand value-oval is no further away from the outer outline of the stamp than the right-hand oval is. The outer edge of the coloured outline of the stamp is quite smooth, and equally wide all round.



Forged.

Lithographed, with embossed eagle, on thick, hard, white wove paper, rouletted about 11. The rouletting is irregular, and reminds one of the peculiar, square rouletting of the early Danish stamps. The heads of the eagle are badly shaped, each rather resembling a closed fist, with the first finger pointing; and they are not exactly alike. There are no tongues, and the beaks appear to be shut, with the lower mandibles *very* much shorter than the upper ones. Three of the short, thin wing-feathers can be seen on the left side, and one on the right side. The leg on the right side points too high, so that a straight-edge, laid along its centre, would pass almost entirely clear of the G of SCHILLING. The foot on the right side shows three distinct toes, but there is a white dot joined to the centre of the outer toe, and another dot (not joined) at the centre of the middle toe, so that, at a first glance, there almost seem to be five toes. The fringes of white loops, round the inner and outer edges of the lettered oval, are irregular, and very difficult to count, as some of the loops have no dark centres. As far as I can make out, there are, round the top half of the stamp, thirty-three loops on the outside edge, and twenty-seven on the inside edge. Round the bottom half of the stamp, there are thirty-one loops on the outside edge, and twenty-four on the inside edge. They are of all sorts of shapes and sizes. The left-hand value-oval is distinctly further away from the outer outline of the stamp than the other oval is. The coloured outline of the whole stamp is ragged, and wider in some places than in others.

POSTMARKS.

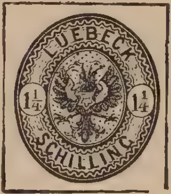
Genuine.—I have no cancelled specimens.

Forged.—My copy is pen-marked.

NOTE.—Of the early Lübecks, the first two forgeries are excessively common, and specimens of one or the other or both are absolutely certain to be found in all youthful collections. I hope, however, that the many extra tests for the genuine, given in this third edition, will render the counterfeits less plentiful!

Issue of 1864. 1¼ Schilling, brown.

Genuine.



Lithographed, on stout, hard, white wove paper. The easiest test is that the fraction-line of the ¼ on the left side of the stamp is exactly level with the similar line of the fraction on the right side of the stamp; and a line drawn through both of them would very nearly pass along the horizontal line in the centre of the little shield, which divides it into dark and light portions. The point of the eagle's tail almost touches the point of the oval below it. The tongue of the beak on the right side of the stamp does not touch the wing. The foot on the same side is not particularly larger than the other, or very differently shaped. There is a dot placed *very* low down, in the space between the necks; and another to the right of it, but high up, exactly level with the eyes. There are five dots in the space between the wing and the neck, on the right side, and seven in the corresponding space between the wing and the neck, on the left side; one of these is double, and the tongue touches another. There are six vertical lines in the lower half of the shield; two of these lines, in consequence of the shape of the shield, being very much longer than the rest. There are twenty-four complete outward waves of the white wavy line above LUEBECK, from value-oval to value-oval; and twenty-four also in the continuation of this line below SCHILLING, from value-oval to value-oval. The inner wavy line, just outside the central oval, has twenty-three outward-pointing waves, between the two value-ovals, under LUEBECK, and twenty-one outward-pointing waves, from oval to oval, above SCHILLING.

First Forgery.

Lithographed, on thin, white wove paper, and also on stout, bluish-white wove paper. The fraction-line of the ¼ on the left-hand side of the stamp is much lower than the corresponding line on the other side; and a straight-edge, laid along the middle of the little shield, where the dark and light parts join, would pass distinctly above the left-hand fraction-line, and below the right-hand one. The lowest point of the eagle's tail is 1¾ mm. from the outline of the oval beneath it, instead of nearly touching it. The tongue of the beak on the right side of the stamp touches the wing. The foot on this right side is very much larger than the other, and of quite a different shape, being something like a trident, with a fourth prong sticking out backwards, towards the handle. There is only one dot between the necks, or rather heads, and it is high up, not much below the level of the eyes. There are three dots between wing and neck on the right side of the stamp, and two on the other side. There are seven vertical lines in the lower half of the shield; five of them being longer than the two outside ones. There are twenty-two outward-pointing waves of the wavy white line, above LUEBECK, from one value-oval to the other; twenty-one similar ones below SCHILLING, from oval to oval; seventeen below LUEBECK, and seventeen above SCHILLING. In all these, I have counted only complete waves, and only those pointing outwards, towards the outside of the stamp. The stamp is found in the usual sepia-brown, and also in chestnut.

Second Forgery.

Lithographed, in *carmine-vermilion*, on very thick, hard, very yellowish-white wove paper. The left fraction-line is the same length as the genuine (1½ mm.), but the right one is very much too short (¾ mm.). The right one is a little higher than the left; and, if a straight-edge be laid along the two fraction-lines, the central, horizontal line of the shield will be seen high above it, instead of on the same level. The eagle on the right side of the stamp has no tongue, and this head is quite a different shape from the other. The middle claw of the foot on the right side touches the outline of the inner oval, which is not the case with the genuine and the first forgery. One of the five dots in the space between wing and neck on the right side touches the throat. Only five of the dots between the other wing and neck can be distinctly made out. The head touches another dot, and there is no tongue. The lower half of the shield contains what looks like the outline of a pillar, and the pillar stands on, and partly in, a ground of solid colour. There are twenty complete outward-pointing waves below LUEBECK and twenty-one above SCHILLING.

POSTMARKS.

Genuine.—I have no cancelled copy.

First Forgery.—The brown stamps seem to be always cancelled with 98, and the chestnut ones with 4, so I suppose they are different editions.

Second Forgery.—Uncancelled.

BOGUS PERFORATION.

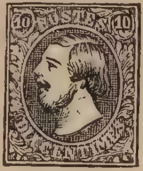
I have a specimen on thick, white wove paper, bright chestnut colour (reprint?), perforated 18!

* * *

LUXEMBURG.

Issue of 1852. 10 c., black.

Genuine.



Finely engraved in *taille-douce*, on very thick wove paper, sometimes of a yellowish, but more generally of a greyish cast; unperforated; watermarked with a large W. The O of POSTES is considerably taller than the P and S on each side of it. The full-stop after CENTIMES is more than half encircled by a little ornamental curl, proceeding from the leaf-ornament in the lower right-hand corner. The head of the S of CENTIMES does not go near to the leaf-ornament at the right of it. The I of the right-hand 10 has its oblique side-stroke a little longer than that of the left-hand 10. The ground of the central oval is formed by fine, crossed, vertical and horizontal lines, set very closely together, so that the oval, at a little distance, appears to be of solid black. The outer line of the stamp is double, *i.e.*, formed by two thin lines, placed very close together; but, in many copies, the two lines run together for part of the way round, according to the depth of printing. The whole impression is very fine.

First Forgery.

Coarsely lithographed, on much thinner wove paper, of a very yellowish cast; unperforated; no watermark. The top of the O of POSTES is exactly level with the tops of the P and O on each side of it. There is no ornament round the full-stop after CENTIMES; and the head of the S of this word touches the leaf-ornament to right of it. The I of the right-hand 10 does not appear to have any oblique stroke at all. The ground of the central oval consists of crossed, vertical and horizontal lines, as in the genuine, but the lines are very coarse, wide apart, and show a good deal of white between them. The outer frame of the stamp is invariably one thick line, which is somewhat broken and irregular to the left of the word DIX. The whole impression is very coarse, and I think the forgery is not likely to prove dangerous.

Second Forgery.

Coarsely lithographed, on fairly stout, very yellowish-white wove paper, no watermark. The O of POSTES appears to be the same height as the letters each side of it, so far as I can make out; but my single specimen is rather heavily postmarked. There is no stop whatever after CENTIMES. The serif, or side-stroke, to the I of the left-hand 10 has a black line through it, cutting it off from the rest of the numeral. The ground of the central oval is absolutely solid black, without any crossed lines in it. The upper outline of the moustache is a strong, thick black line, though it is only a hair-stroke in the genuine. The point of the chin is clean-shaven, though there is a full beard in the genuine. The outer frame of the stamp is a single line, which, by the way, is broken near the right top corner, and at the left side, opposite to the mouth. This forgery is even worse than the one just described.

POSTMARKS.

Genuine.—29, 98, and 101, with something unreadable in the centre.
First Forgery.—98.
Second Forgery.—10.

Same Issue. 1 Silber Groschen, red, rose.

Genuine.

Engraved in *taille-douce;* paper and watermark the same as in the genuine 10 c. The O of POSTES is, as before, very much taller than the P and S on each side of it, and the head of the S of this word almost touches the ornamental ring round the I to the right of it. After the last S of SILBERGROS there is a sort of hook or curl, which proceeds from the leaf-ornament in the lower right corner, and this curl ends in a white knob, which, I suppose, is intended to answer for a full-stop after that word. The U of UN has its left-hand limb very much thicker than the right-hand one, and it is thick to the very bottom of the letter. Between the corner of the moustache and the ear, above the long hairs of the beard, there is a good deal of shading, in the shape of coloured dots.

First Forgery.

Lithographed, in a sort of red-vermilion, on much thinner, yellowish-white wove paper, no watermark. The O of POSTES is level, top and bottom, with the P and S each side of it; and the head of the S is a very long way from the ornamental ring, surrounding the right-hand I. There is no hook or curl after the last S of SILBERGROS, and no stop. The *top* part of the left-hand limb of the U of UN is thicker than the right-hand limb, but it gets rapidly thinner, so that, towards the bottom, both limbs are of equal thinness. Between the ear and the corner of the moustache, above the long hairs of the beard, there are hardly any dots to be seen, so that the side of the face seems to be quite white. The head, in this forgery, looks flat, and does not seem to stand out from the background. The front point of the bottom of the neck is blunt and rounded, instead of sharp, and there is a distinct space between the letters ER of SILBERGROS, which is not the case with the genuine.

Second Forgery.

Lithographed, in rose-red, and brown-red, and also in red-vermilion, on thinner, harder, very yellowish-white, and also on tinted paper, the yellow tone, no doubt, being intended to give the appearance of age. The O of POSTES is no taller than the other letters, and the top of the head of the S of this word is not near the down-curling scroll above it, although the said scroll almost touches the head of the S in the genuine. The numerals are very poorly done; in the right-hand 1, the serif is only about half the length of the genuine, and the large, square foot of this right-hand 1 is, in this forgery, represented by a ragged line. There is a curl after SILBERGROS, but it is not near the S, and the end of it is not a white ball. The U of UN is a very badly-shaped O, which is an easy test for this forgery, and another easy test is a large, dark dot on the cheek, near the corner of the mouth, which is not found either in the genuine, or in the first forgery. The background, behind the portrait, is solid, instead of being formed by crossed lines.

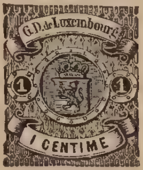
POSTMARKS.

Genuine.—As before.
First Forgery.—1, 22.
Second Forgery.—10.

Issue of 1863. 1 Centime, buff.

Genuine.

Very nicely engraved in *épargne*, on rather thick, hard, white wove paper; unperforated. The M of LUXEMBOURG is the same height as the E to the left of it; and the tail of the G is some distance from the thin, inner line of the scroll below it. The figure 1 in the lower scroll is a good deal sloped to the right, so that it appears to point almost to the centre of the crown, above the arms. The ground of the shield behind the lion is very distinct, and consists of five horizontal white stripes, alternating with five sets of four horizontal lines; or, as the heralds would probably call it, "barruly of ten, argent and azure."



Forged.

Very poorly lithographed, on bluish-white wove paper, about the same thickness as that of the genuine. All the design has a woolly and indistinct look, very different from the genuine. The M of LUXEMBOURG is taller than the E, and the tail of the G distinctly touches the inner outline of the scroll below it. The figure 1 in the lower scroll is nearly upright, so that it appears to point altogether to the left of the crown and shield. The ground of the shield behind the lion is very indistinct, so that the alternate stripes of white and dark can hardly be seen, or the sets of four lines counted. There are many other little differences between the genuine and the forgery, of which it is almost impossible to give a verbal description; but I think the above points will be found sufficient.

POSTMARKS.

Genuine.—The genuine stamps bear 1, 29, 76, 100.

Forged.—The forgeries bear a square, with rounded corners, containing the letters P. D., in large capitals.

Same Issue. 2 Centimes, black.

Genuine.

Nicely engraved in *épargne*; paper as in the 1 c. In the word LUXEMBOURG, the head-stroke of the B is not absurdly long; and the tail of the G does not touch the outline below it. The numerals in the side-circles are exactly alike. Each of the dark bands on the shield is composed of four horizontal lines (the fourth line in the bottom band only goes across the point of the shield). The five arches of the crown rest upon five strawberry-leaves, with a pearl between every two leaves. They are quite distinct. The cross on the top of the crown is very plain. The background of crossed lines, behind the shield, is drawn very regularly. There is no stop after the little black 2 in the bottom label, and there is no outline round either side of the stamp. The tip of the lion's tongue touches the third line from the top, in the first dark band on the shield, and the front corner of his crown touches the top of the shield.

First Forgery.

Lithographed, on medium, hard, yellowish-white wove paper. The B of LUXEMBOURG has an absurdly long top-stroke, stretching nearly halfway over the M, and the first U has a similarly long top-stroke, which touches the L. The tail of the G rests on the line below it. The numerals in the side-circles are not alike. The fourth dark band in the shield contains five lines instead of four. Where the row of alternate strawberry-leaves and pearls should be, there is merely one level row of nine pearls. The cross on the top of the crown is an indistinct blotch. There is a stop after the 2 in the lower label. The front corner of the lion's crown does not touch the top of the shield.

Second Forgery.

Lithographed, on thin, soft, yellowish-white wove paper. The U and X of LUXEMBOURG do not touch at the top, though they do in the genuine, and the tail of the G rests on the line below it. The tail of the right-hand 2 is rather broader and more sloping than the other. The two top dark bands in the shield are joined together, behind the lion's head, so that there are, just there, eleven horizontal lines, instead of two bands of four lines with a white space between the two bands. The bottom dark band on the shield has six lines in it, instead of four. I cannot give any details of the crown above the shield, as the postmark covers that part in my single specimen. The crossed lines of the background are irregularly drawn on the right side, especially at the top. There is a distinct outline down the sides of the stamp. The tip of the lion's tongue seems to touch the second line from the top.

Third Forgery.

Lithographed, on thin, rather hard, greyish-white wove paper. The name is spelt LUXOMBOURG, which is an easy test. It is not a defective E, but a distinct O. The tail of the G rests on the line beneath it. The numerals in the side-circles are not at all alike. The fourth dark band on the shield consists of five lines, instead of four; and I think there are five lines also in the bottom band, but my specimen is heavily postmarked just there. There are nine pearls on the crown, in place of the alternate strawberry-leaves and pearls, and the cross is an indistinct blotch. The horizontal lines, in the background, are not so distinct as the vertical lines, and not so regular. The tip of the lion's tongue touches thes econd line in the top dark band, instead of the third, and the front corner of his crown does not quite touch the top of the shield.

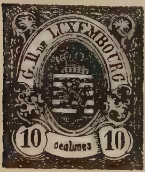
POSTMARKS.

Genuine.—As in the 1 c.
First Forgery.—29.
Second Forgery.—A short bar, and some blotches.
Third Forgery.—29.

Issue of 1859-60. 10 Centimes, blue.

Genuine.

Engraved in *épargne*, on white and yellowish-white wove paper, rather thick and hard; unperforated; no watermark. The two letters MB of LUXEMBOURG almost touch each other at the bottom, but all the other letters are well apart, and do not touch each other either at the top or the bottom. There is a very distinct round stop after each of the letters G. D., and the said G is just like the G of LUXEMBOURG, neither of them showing any trace of a forward-pointing hook to the tail of the letter. The white bands on the shield are *very* little narrower than the dark ones. The crown sits closely on the lion's head, and it does not project at all into the top white band of the shield. The crossed lines of the background can be seen through all four circles of the crown, and all the details of the crown are very fairly distinct. The lowest band of the crown contains



(counting from the left) a large, oblong jewel, then a rather shapeless pearl, then another oblong, then a rough pearl, then another oblong, and three indistinct white marks. Each of the five arches rests on a strawberry-leaf, and the pearls on the arches are (counting from the left), 7, 6, 4, 6, 7. The outside of the stamp has a number of ornamental points on it, directed outwards. In the centre of the top edge there is a single point, and there are four separate sets of two points, at regular distances along the edge, each side of the single point; making eight double points and one single one. The bottom edge is the same as the top one, except, of course, that the points are turned in the opposite direction. The colour is generally some shade of Prussian blue.

First Forgery.

Lithographed, on thin, soft, yellowish-white wove paper. In the word LUXEMBOURG, the letters touch each other in several places; for instance, the letters UXE all touch at the bottom, the M and B also touch at the bottom, and the U and R touch at the top. The stops after the G.D. are not round, the one after the G. being quite square, and the tail of the G. *very* nearly touches the stop, though it is not near it in the genuine. The tail of the G of LUXEMBOURG curls forward in a very distinct hook. The white bands on the shield are only about half the breadth of the dark ones. The crown projects right across the top white band, and even touches the top outline of the shield. This is an easy test. The crossed lines of the background cannot be seen through the outer arches of the crown, and all the details of the crown are very indistinct. The lowest band contains (counting from the left) about eight oblong jewels, more or less of one shape. The strawberry-leaves cannot be distinguished, nor the pearls counted. The points at the top and bottom edges of the frame of the stamp are quite irregular, and very indistinct. There seem to be three sets of two at the top, and the rest single ones; whilst those at the bottom are not decipherable. Some copies are fairly like the genuine in colour; others are more of an ultramarine tint.

Second Forgery.

This is new to me (1905), and it is a great improvement on the first forgery. Nicely lithographed, on thin, yellowish-white wove paper. The letters XE seem to just touch at the bottom, but none of the others touch anywhere. The tail of the first G. is not exactly like that of the G of LUXEMBOURG. The lion's crown does not touch his head at all, and is not shaped like a crown at all. The pearls on the arches of the large crown cannot be counted. The lowest band of it contains seven oblong jewels, all nearly the same shape, and much more regular than in the first forgery. There are seven strawberry-leaves below the arches, instead of five. The point in the edge of the frame, over the X of LUXEMBOURG, is double, like all the rest, but the others seem like the genuine, though I am not sure of this, as part of the edge of my single specimen is cut away. The lion has only one tail, but it has two in the genuine. The colour of my copy is decidedly ultramarine, of a shade that I have never seen in the genuine.

POSTMARKS.

Genuine.—29. Also 98, with eight long bars.

First Forgery.—Eight short, thin bars, very close together. Also 10, without the central bars. Also 29, and the framed P.D. of the forged 1 c. already described.

Second Forgery.—Lettering in a straight line, with some unreadable figures below. My specimen has RCH,—the end of some word.

Same Issue. 12½ c., rose.

Genuine.

With the exception of the numerals being changed from 10 to 12½, this stamp is exactly the same as the genuine 10 c., so that the tests already given will serve for this also.

First Forgery.

This is the same as the first forgery of the 10 c, except that the numerals are changed.

Second Forgery.

This is new to me (1905). In some respects, it is better than the first forgery. Lithographed, on rather hard, thin, yellowish-white wove paper. The first G. has its tail a little more curved than the G of LUXEMBOURG. The top white band in the shield is a good deal narrower than the rest. The lion's crown does not really touch his head, but this is not easily seen against the background of the dark band on which it is drawn; and, as in the second forgery of the 10 c., it does not project into the white band. The crossed lines of the background are blotched together into a solid mass of colour in some specimens, and they are not visible through the arches of the crown. The pearls on the arches of the said crown cannot be counted with any certainty. The lowest band of the crown contains seven oblong jewels, six of them being about equal in size. There seem to be about nine very indistinct strawberry-leaves, but they might represent almost anything, being blurred and confused. There is no single point in the outer edge of the top frame, though there is one in the centre of the bottom frame. There are nine pairs of points in the top frame, and the lower frame is like the genuine.

POSTMARKS.

Genuine.—As before.

First Forgery.—The framed P. D., already described.

Second Forgery.—The framed P. D., also 10, without the central bars.

Same Issue. 25 c., brown.

Genuine.

This is the same as the genuine 10 c., with altered numerals. The said numerals do not touch the containing-circles anywhere.

First Forgery.

This is like the first forgery of the 10 c., with altered numerals. The front bottom corner of each 2 touches the outline of the containing-circle.

Second Forgery.

Nicely lithographed, on thin, hard, white wove paper. None of the letters of LUXEMBOURG touch each other anywhere. The head of the first G does not come forward sufficiently, while the head of the G of LUXEMBOURG comes forward too far, and the bottom of the tail of this latter G is curled more than the tail of the other. The little crown does not touch the lion's head. The crossed lines of the background can be fairly well seen through three arches of the large crown, but not at all through the right-hand arch. The band at the bottom of the crown contains seven oblong jewels, all of much the same size and shape. The strawberry-leaves are all jumbled up, so that they cannot be distinguished, nor can the pearls be counted with any certainty. There are two points, instead of one, in the outside edge of the stamp, above XE, but at the bottom there is one point in the centre, same as in the genuine. The lion has only one tail, but there is something that is intended for part of a second. The yellow-brown colour of the genuine has been very well imitated.

POSTMARKS.

Genuine.—As before.

First Forgery.—29, 98.

Second Forgery.—I have only one specimen of this, and it has a blue pencil-stroke across it.

Same Issue. 30 c., red-lilac.

Genuine.

This is the same as the genuine 10 c., with altered numerals.

First Forgery.

Lithographed, on fairly-thick, yellowish-white wove paper. This is the same as the first forgery of the 10 c., with value altered.

Second Forgery.

This is the same as the second forgery of the 10 c., etc., with value altered.

POSTMARKS.

Genuine.—As before.

First Forgery.—29.

Second Forgery.—29. Also BADEN, in medium-sized capitals, with 9. 63 below it. Also FRANCO in larger capitals. Also part of a word KIRCH, in block capitals, with 3. 63 below it.

Same Issue. 37½ c., green.

This is the same as the genuine 10 c., with altered numerals. The head of the right-hand 7 does not touch the 3 before it. This value is usually printed very nicely.

First Forgery.

This is the same as the first forgery of the 10 c., with altered numerals.

Second Forgery.

This is the same as the second forgery of the 10 c., with altered numerals. The head of the 7 just touches the back of the head of the 3 before it.

POSTMARKS.

Genuine.—As before.

First Forgery.—10, without the bars in the centre. Also 29.

Second Forgery.—A word, or part of a word, in capitals, with date below.

Same Issue. 40 c., orange-vermilion.

Genuine.

This is the same as the genuine 10 c., with altered numerals.

If the vertical stroke of the 4 of each 40 were prolonged upwards, its front edge would cut very nearly through the middle of the oblique stroke.

First Forgery.

This is the same as the first forgery of the 10 c., with altered numerals. If the vertical stroke of each 4 were prolonged upwards, it would not cut through the front edge of the oblique stroke at all.

Second Forgery.

This is the same as the second forgery of the 10 c., with altered numerals. If the vertical stroke of the left-hand 4 were prolonged upwards, it would pass clear to the right of the oblique stroke altogether.

POSTMARKS.

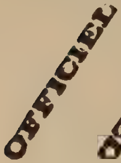
Genuine.—As before.

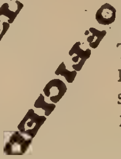
First Forgery.—29, 79, with the letters in the centre; 100.

Second Forgery.—29.

OFFICIAL STAMPS.

Issue of 1875-7. Surcharge as here illustrated, on the stamps rouletted on coloured lines, and also on the perforated stamps.





Genuine.

The word OFFICIEL measures from 25 to 25½ mm. The letters are 2 mm. high, and the tongue of each F does not join the exact centre of the vertical stroke, but is too high, being decidedly less than 1 mm. from the top.

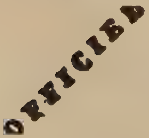
Forged.

The word OFFICIEL measures from 24¾ to 25 mm. In one set of forgeries, the tongue of each F is exactly central, being 1 mm. from the top. In another set, the tongue of each F is distinctly lower than the centre, being at least 1¼ mm. from the top. Beyond the above differences, the counterfeits seem to be very well done, and likely to deceive.

POSTMARKS.

Genuine.—1, 29.

Forged.—In used specimens, the postmarks are genuine.



Issue of 1878. Shorter surcharge.

I have not seen any forgeries purporting to be this issue. The surcharge is very nearly the same height as before, but it only measures 24 mm. in length.

Issue of 1881. Tall S. P. surcharge.

I have seen no forgeries of this type of surcharge. It is in block letters, 3 mm. apart, with a stop after each.

Issue of 1882. Short S. P. surcharge.

It will be remembered that this surcharge is not found on any of the stamps of the arms issues, so that any of them bearing it are bogus.

Genuine.

The surcharge is in fat Roman capitals, 2 mm. high. The vertical stroke of the P is ¾ mm. wide. From the rounded back of the S, to the rounded front of the P, the distance is 7½ mm., and the stops are exactly 6 mm. from centre to centre. The oblique part of the S is not absurdly thick; it measures not more than ½ mm.

First Forgery.

The letters are only 1½ mm. high. From the rounded back of the S, to the rounded front of the P, the distance is 7¾ mm. The distance between the stops is the same as in the genuine. The oblique part of the S looks absurdly fat for such a short letter; it is nearly 1 mm. in thickness. For anyone who will take the trouble to verify the measurements, this set of counterfeits will not prove dangerous. Besides being found on the issue of 1882 (both normally and inverted), this surcharge has also been struck on some of the arms stamps, which never bore it. Of these bogus officials I have the 5 c., yellow, and the 10 c., grey-lilac, of 1874; and very probably there may be others which I have not seen.

Second Forgery.

This I have only on the 10 c., carmine, of 1882. The letters are just a shade over 2 mm. high, and the vertical stroke of the P is decidedly over 1 mm. wide. (The width of this letter is an easy test.) From the rounded back of the S, to the rounded front of the P, the distance is 8¼ mm. The stops are nearly 1 mm. wide, instead of less than ½ mm., and they are 6½ mm. apart from centre to centre. The S is partly covered by the postmark in my single specimen, so I can give no measurements, but, as far as I can make out, it is much thicker than the genuine. This is not a very deceptive counterfeit.

POSTMARKS.

Genuine.—As before; also 1.
Forged.—Both forgeries bear genuine postmarks.

END OF VOL. I.

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